Catalogue of Extension Services 1984

Art Gallery of Ontario

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Catalogue of Extension Services 1984

Art Gallery of Ontario

Art Gallery of Ontario

Musée des beaux-arts de l'Ontario

January 1984

Dear Colleague:

Enclosed are the 1984 Catalogue of Services updated inserts. By following the instructions in the "How to Update your Catalogue of Services" and comparing it to your new Contents listing, your binder should reflect accurately the programming offered this year.

As you are aware, some exhibitions are organized for national circulation and some for provincial client galleries. Those circulating nationally have an Exhibition Fee + Shipping cost charge.

In order to more easily facilitate your booking of exhibitions, attached please find a list of those exhibitions still available for booking at the time of mailing. Kindly use the individual Exhibition Booking Form, Speakers Service Booking Form, and the "Artists with their Work" Booking Form to assist us in processing your requests more efficiently.

This year's Catalogue of Services 1984 represents all available exhibition plans at the time of printing. Please read your Exhibition Newsletter for any further Exhibition information in June 1984.

To provide you with an overview of Extension Services' activities, we have published all the exhibitions and programs that we have initiated during the 1983 calendar year.

Yours sincerely,

Glenda Milrod
Head
Extension Services

encl: 1

317 Dundas Street West, Toronto, Ontario, Canada M5T 1G4 Telephone (416) 977-0414 Cable: Galeon

Art Gallery of Ontario

Musée des beaux-arts de l'Ontario

Exhibitions Fully Booked at Time of Mailing

NATIONAL

Oscar Cahén
The Canada Packers Collection: Selected Oil Paintings and Works on Paper
Alex Colville: A Retrospective
Murray Favro: A Retrospective
Grasp Tight the Old Ways: Selections from the Klamer Family Collection of Inuit Art
The Hague School: Collecting in Canada at the Turn of the Century
The Later Works of Lawren Harris (working title)
The Later Work of Arthur Lismer (working title)

PROVINCIAL

The Clichés-Verre of the Barbizon School
Eden Revisited: Graphic Works by German Romantic Artists
Italian Prints 1500-1800
Max Klinger: Graphic Work
Norval Morrisseau and the Emergence of the Image Makers
The 1940s: A Decade of Painting in Ontario
Pictures for the Parlour: The English Reproductive Print 1775-1900
Toronto Painting of the 1960s

Exhibitions Available for Booking at Time of Mailing

NATIONAL

William Notman's Staff and Studio
Painting in Toronto, 1984 (working title)
W.J. Wood: Graphics and Paintings

PROVINCIAL

CONTACT 1983-84
- Christopher Broadhurst: Paintings
- Simon Harwood: Still Life in Relief
- Robert Rauschenberg: Dante's Inferno
- Rideau
- Spririts and Transformation

Contemporary International Prints: Selections from the Gift of Mr. and Mrs. Neville Burston

Daumier and La Caricature
Early Jack Bush (working title)
An Intimate Glimpse of van Gogh at Nuenen as Seen in a Recently Acquired Drawing
John Baptist Jackson: The Venetian Set
Henry Moore from the Collection of the Art Gallery of Ontario: Sculpture, Drawings and Prints

Recollections: Ten Women in Photography

Art Gallery of Ontario

Musée des beaux-arts de l'Ontario

May 1982

Enclosed are the updated inserts for the Catalogue of Services 1982. Kindly follow the instructions regarding completed programs and new exhibition inserts. The attached list reflects which exhibitions are fully booked at time of mailing as well as those that still have available bookings.

This year we are printing all exhibition information available at time of printing to assist you in planning your upcoming programs. There are new booking forms for circulating exhibitions, "Artists with their Work", as well as for Speakers Service.

We are presently in the process of updating our mailing list and request that you fill out and return the enclosed card to assist us with this task.

Yours sincerely,

Glenda Milrod
Head
Extension Services

317 Dundas Street West, Toronto, Ontario, Canada M5T 1G4 Telephone (416) 977-0414 Cable: Galeon

May 1982

EXHIBITIONS FULLY BOOKED AT TIME OF MAILING

Alberta Rhythm: The Later Work of A.Y. Jackson

Max Beckmann: Gesichter Portfolio

The Canada Packers Collection: Selected Oil Paintings and Works on Paper

Cape Dorset Engravings

Fiction

Gershon Iskowitz: A Retrospective

Photographs by Martin Chambi and Edward Ranney

Pop Art

Sight and Insight: Portraits from the Canadian Historical Collection

EXHIBITIONS AVAILABLE FOR BOOKING AT TIME OF MAILING

The Clichés-Verre of the Barbizon School

Contact 1982

- K.M. Graham: Arctic Works on Paper
- George Hawken: Bound Images
- Reinhard Reitzenstein: Nature in Motion
- Susan Schelle: Drawings and Structures

Eden Revisited: Graphic Works by German Romantic Artists

The English Reproductive Print 1775-1900

The Hague School: Collecting in Canada at the Turn of the Century

Italian Prints 1500-1800

John Baptist Jackson: The Venetian Set

Max Klinger: Graphic Work

Open Studio: Ten Years

The Addendum provides corrections and updated information on exhibition listings previously printed. It also provides established itineraries of present and future exhibitions. Please be aware that cancellations do occur. If you are interested in an exhibition that appears to be fully booked, contact the Scheduling Officer, (416) 977-0414, for the most up-to-date information.

The Clichés-Verre of the Barbizon School
Twenty-five posters are included in the exhibition fee.
Circulation dates: December 1983–March 1985
Exhibition fully booked.

Updated Itinerary:

Art Gallery of Ontario
December 10, 1983–January 15, 1984

Rodman Hall Arts Centre, St. Catharines
February 10–March 4, 1984

the Gallery/Stratford
March 16–April 15, 1984

Art Gallery of Peterborough
May 3–27, 1984

Art Gallery of Algoma, Sault Ste. Marie
June 7–July 8, 1984

Chatham Cultural Centre
August 3–27, 1984

London Regional Art Gallery
September 7–October 14, 1984

Mackenzie Art Gallery, Regina
February 8–March 10, 1985

Alex Colville: A Retrospective
Circulation dates: July 1983–August 1984
Fee: Waived due to the generous support of the National Museums of Canada Exhibitions Assistance Programme
Exhibition fully booked.

Updated Itinerary:

Art Gallery of Ontario
July 23–September 18, 1983

Staatliche Kunsthalle, Berlin
October 14–November 16, 1983

Museum Ludwig, Cologne
December 9, 1983–January 15, 1984

The Montreal Museum of Fine Arts
February 8–April 1, 1984

Dalhousie University Art Gallery, Halifax
April 15–May 27, 1984

Vancouver Art Gallery
June 15–August 5, 1984

Daumier and La Caricature

Itinerary at time of printing:

Art Gallery of Ontario
February 11–April 1, 1984

Glendon Gallery, Toronto
September 6–30, 1984

Art Gallery of Peterborough
October 25–November 25, 1984

the Gallery/Stratford
December 14, 1984–January 20, 1985

Eden Revisited: Graphic Works by German Romantic Artists
Circulation dates: September 1983–August 1984
Exhibition fully booked.

Itinerary:

the Gallery/Stratford
September 9–October 9, 1983

Glendon Gallery, Toronto
January 5–29, 1984

Art Gallery of Peterborough
February 9–March 4, 1984

Art Gallery of Algoma, Sault Ste. Marie
March 16–April 8, 1984

Burlington Cultural Centre
May 10–June 3, 1984

London Regional Art Gallery
July 2–August 19, 1984

Murray Favro: A Retrospective
Previously listed as *Murray Favro: A Retrospective Exhibition*
Circulation dates: May 1983–November 1984
Weight: 49 crates
Fee: $2000 due to the generous support of the Canada Council
Exhibition fully booked.

Itinerary:

Art Gallery of Ontario
May 7–July 3, 1983

The Montreal Museum of Fine Arts
September 22–November 13, 1983

National Gallery of Canada, Ottawa
January 27–March 11, 1984

Art Gallery of Windsor
April 20–June 3, 1984

London Regional Art Gallery
September 21–November 4, 1984

Grasp Tight the Old Ways: Selections from the Klamer Family Collection of Inuit Art
A French version of the catalogue is available through the Book Shop, Art Gallery of Ontario.
Fee: Waived due to the generous support of the National Museums of Canada Exhibitions Assistance Programme

Itinerary: Venue cancelled at the Glenbow Museum, Calgary

The Hague School: Collecting in Canada at the Turn of the Century
A catalogue is not available in support of this exhibition.
Circulation dates: May 1983–July 1984
Exhibition fully booked.

Updated itinerary:

Art Gallery of Ontario
May 7–June 26, 1983

Rodman Hall Arts Centre, St. Catharines
September 16–October 9, 1983

Laurentian University Museum and Arts Centre, Sudbury
October 26–November 20, 1983

Art Gallery of Peterborough
March 23–April 15, 1984

Agnes Etherington Art Centre, Kingston
April 27–May 27, 1984

Art Gallery of Nova Scotia, Halifax
June 14–July 15, 1984

John Baptist Jackson: The Venetian Set

Itinerary at time of printing:

Chatham Cultural Centre
September 2–25, 1983

Art Gallery of Peterborough
October 13–November 13, 1983

Thunder Bay National Exhibition Centre and Centre for Indian Art
March 1–25, 1984

Art Gallery of Ontario
April 7–May 20, 1984

Norval Morrisseau and the Emergence of the Image Makers
Exhibition fully booked.

Itinerary:

Art Gallery of Ontario
February 17–April 15, 1984

Thunder Bay National Exhibition Centre and Centre for Indian Art
May 10–June 17, 1984

Chatham Cultural Centre
July 6–29, 1984

Art Gallery of Algoma, Sault Ste. Marie
September 20–October 21, 1984

Laurentian University Museum and Arts Centre, Sudbury
December 19, 1984–January 13, 1985

Museums by Artists
Weight: 30 crates

The 1940s: A Decade of Painting in Ontario
Previously listed as *The 1940s: A Decade of Painting and Drawing in Ontario*
Circulation dates: September 1984–August 1985
Exhibition fully booked.

Itinerary:

McIntosh Gallery, University of Western Ontario, London
September 7–October 7, 1984

the Gallery/Stratford
October 12–November 11, 1984

Laurentian University Museum and Arts Centre, Sudbury
November 20–December 16, 1984

Art Gallery of Algoma, Sault Ste. Marie
December 28, 1984–January 27, 1985

Timmins Museum: National Exhibition Centre
February 8–March 10, 1985

Thunder Bay National Exhibition Centre and Centre for Indian Art
March 22–April 21, 1985

Art Gallery of Ontario
June 15–August 4, 1985

Pictures for the Parlour: The English Reproductive Print 1775-1900
Previously listed as *The English Reproductive Print 1775-1900* in the *Catalogue of Services 1982*, this exhibition was re-offered for provincial circulation by the Art Gallery of Ontario.
Circulation dates: September 1984–October 1985
Exhibition fully booked.

Itinerary:

Kitchener/Waterloo Art Gallery
September 6–October 21, 1984

the Gallery/Stratford
January 25–February 24, 1985

Chatham Cultural Centre
April 12–May 5, 1985

London Regional Art Gallery
May 20–June 16, 1985

Art Gallery of Peterborough
September 12–October 6, 1985

W. J. Wood: Paintings and Graphics
Please note the change in exhibition title from *William J. Wood (1877-1954): A Retrospective of Graphics and Paintings* to *W.J. Wood: Paintings and Graphics.*

Itinerary:

Art Gallery of Ontario
October 21–December 4, 1983

Thunder Bay National Exhibition Centre and Centre for Indian Art
April 20–May 27, 1984

Timmins Museum: National Exhibition Centre
June 9–July 8, 1984

Art Gallery of Peterborough
August 10–September 9, 1984

HOW TO UPDATE YOUR CATALOGUE OF SERVICES

In order to effectively use Extension Services' *Catalogue of Services*, it is important that you update your own *Catalogue* annually upon receipt of new inserts. When you make the following changes to last year's *Catalogue*, your binder will accurately reflect the services that are presently available to your community.

The following pages have been reprinted. Please remove them from your binder.

Cover

All preliminary information except Care and Handling of Exhibits

"Artists with their Work"

Contact

Multi-Media

Folk Art Treasures of Quebec

Humorist Walter Trier: A Selection from the Trier-Fodor Foundation Gift

Painting and Drawing

An Album of Eighteenth Century Venetian Operatic Caricatures

Ketubah: Jewish Marriage Contracts

Louis Comtois: Paintings 1974-1979

Prints

Prints by David Hockney

Master Prints from the Presgrave Collection

Resource Information

Please discard the removed preliminary information and Resource Information. Place the completed program and exhibition listings in the Past Exhibitions section.

Please insert the following pages and program and exhibition listings in your binder under the appropriate section.

Cover

Revised preliminary information

"Artists with their Work" and booking form

Contact

Multi-Media

Fiction

Sight and Insight: Portraits from the Canadian Historical Collection

Painting and Drawing

Alberta Rhythm: The Later Work of A. Y. Jackson

The Hague School: Collecting in Canada at the Turn of the Century

Gershon Iskowitz: A Retrospective

Prints

The Clichés-Verre of the Barbizon School

Eden Revisited: Graphic Works by German Romantic Artists

The English Reproductive Print 1775-1900

Italian Prints 1500-1800

John Baptist Jackson: The Venetian Set

Max Klinger: Graphic Work

Resource Information

Exhibition Booking Forms

Speakers Service Booking Forms

Max Beckmann: Gesichter Portfolio
Exhibition fully booked.

Itinerary at time of printing:

Art Gallery of Ontario
September 19–November 22, 1981

Rodman Hall Arts Centre, St. Catharines
December 4, 1981–January 3, 1982

Kitchener-Waterloo Art Gallery
January 7–February 7, 1982

Art Gallery of Cobourg
February 12–March 7, 1982

Norman Mackenzie Art Gallery, Regina
March 22–April 25, 1982

Art Gallery of Nova Scotia, Halifax
May 14–June 6, 1982

The Gallery/Stratford
October 15–November 14, 1982

McMaster University Art Gallery, Hamilton
November 19–December 12, 1982

The Canada Packers Collection: Selected Oil Paintings and Works on Paper
Exhibition fully booked.

Itinerary at time of printing:

Art Gallery of Ontario
February 27–April 1, 1982

Art Gallery of Peterborough
June 25–July 18, 1982

Art Gallery of Windsor
August 22–September 12, 1982

Art Gallery of Algoma, Sault Ste. Marie
September 22–October 13, 1982

Thunder Bay National Exhibition Centre
October 22–November 14, 1982

Macdonald Stewart Art Centre, Guelph
November 26–December 19, 1982

Rodman Hall Arts Centre, St. Catharines
January 7–30, 1983

Beaverbrook Art Gallery, Fredericton
February 15–March 15, 1983

Confederation Centre Art Gallery and Museum, Charlottetown
March 29–April 24, 1983

Musée du Québec, Québec City
May 6–31, 1983

University of Québec Art Gallery, Montréal
June 8–July 3, 1983

Glenbow Museum, Calgary
September 17–October 30, 1983

Norman Mackenzie Art Gallery, Regina
November 11–December 4, 1983

Art Gallery of Greater Victoria
January 5–February 5, 1984

Vancouver Art Gallery
February 19–March 18, 1984

The Winnipeg Art Gallery
April 13–May 27, 1984

Cape Dorset Engravings
Exhibition fully booked.

Itinerary at time of printing:

Art Gallery of Cobourg
October 9–November 8, 1981

St. Thomas-Elgin Art Gallery
January 6–30, 1982

Lynnwood Arts Centre, Simcoe
February 26–March 21, 1982

Woodstock Public Library and Art Gallery
May 7–29, 1982

Sarnia Public Library and Art Gallery
July 2–25, 1982

Burlington Cultural Centre
August 12–September 12, 1982

Glendon Gallery, Toronto
October 7–31, 1982

Kitchener-Waterloo Art Gallery
November 7–December 2, 1982

Oakville Centennial Gallery
December 11, 1982–January 9, 1983

Pop Art
Posters will not be produced in support of this exhibition. Forty brochures will be included in the exhibition fee. The exhibition will be installed with the assistance of the Art Gallery of Ontario staff.

Space: Approximately 76.2 running metres (250 r.ft.)
Weight: Approximately 15 crates

Exhibition fully booked.

Itinerary at time of printing:

Glenbow Museum, Calgary
March 13–April 25, 1982

Kitchener-Waterloo Art Gallery
May 30–June 27, 1982

London Regional Art Gallery
July 9–August 8, 1982

Laurentian University Museum and Arts Centre, Sudbury
September 14–October 3, 1982

Rodman Hall Arts Centre, St. Catharines
October 8–31, 1982

Art Gallery of Peterborough
November 11–December 5, 1982

Art Gallery of Ontario
December 18,1982–February 6, 1983

Art Gallery of Nova Scotia, Halifax
March 4–April 3, 1983

Catalogue of Services 1984

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Art Gallery of Ontario
Extension Services
317 Dundas Street West
Toronto, Ontario
M5T 1G4
(416) 977-0414

The exhibitions and programs of the Art Gallery of Ontario Extension Services are made possible through the support of the Province of Ontario, Ministry of Citizenship and Culture; the National Museums of Canada, Museum Assistance Programmes; and the Municipality of Metropolitan Toronto.

LIST OF EXHIBITIONS IN ALPHABETICAL ORDER

"Artists with their Work"

Early Jack Bush (working title)

Oscar Cahén

The Canada Packers Collection: Selected Oil Paintings and Works on Paper

The Clichés-Verre of the Barbizon School

Alex Colville: A Retrospective

Contact 1983–84

Christopher Broadhurst: Paintings
Simon Harwood: Still Life in Relief
Robert Rauschenberg: Dante's Inferno
Rideau
Spirits and Transformation

Contemporary International Prints: Selections from the Gift of Mr. and Mrs. Neville Burston

Daumier and La Caricature

Eden Revisited: Graphic Works by German Romantic Artists

Murray Favro: A Retrospective Exhibition

Grasp Tight the Old Ways: Selections from the Klamer Family Collection of Inuit Art

The Hague School: Collecting in Canada at the Turn of the Century

The Later Work of Lawren Harris (working title)

Italian Prints 1500-1800

John Baptist Jackson: The Venetian Set

Max Klinger: Graphic Work

The Later Work of Arthur Lismer (working title)

Henry Moore from the Collection of the Art Gallery of Ontario: Sculpture, Drawings and Prints

Norval Morrisseau and the Emergence of the Image Makers

The 1940s: A Decade of Painting in Ontario

William Notman's Staff and Studio

Painting in Toronto, 1984 (working title)

Pictures for the Parlour: The English Reproductive Print 1775-1900

Recollections: Ten Women in Photography

Toronto Painting of the 1960s

An Intimate Glimpse of van Gogh at Nuenen as Seen in a Recently Acquired Drawing

W. J. Wood: Paintings and Graphics

The AGO salutes Ontario's Bicentennial.

Christopher Broadhurst: Paintings
Simon Harwood: Still Life in Relief
Rideau
Spirits and Transformation
Norval Morrisseau and the Emergence of the Image Makers
The 1940s: A Decade of Painting in Ontario

Front cover:
"Artists with their Work" Group Outdoor Exhibition: *On Site*, the Gallery/ Stratford, June 6–September 5, 1983. Installation view of John McKinnon's *The General Slope of Hell*, 1982, welded steel, 274.0 x 549.0 x 305.0 cm.
Photo: R. B. McEwen

Catalogue of Services 1983

Circulating Exhibitions
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Resource Information
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Program Sources

Art Gallery of Ontario
Extension Services
317 Dundas Street West
Toronto, Ontario
M5T 1G4
(416) 977-0414

The exhibitions and programs of the Art Gallery of Ontario Extension Services are made possible through the support of the Province of Ontario, Ministry of Citizenship and Culture; the National Museums of Canada, Museum Assistance Programmes; and the Municipality of Metropolitan Toronto.

LIST OF EXHIBITIONS IN ALPHABETICAL ORDER

"Artists with their Work"

The Canada Packers Collection: Selected Oil Paintings and Works on Paper

Chefs-D'Oeuvres from the Frederick W. Schumacher Collection of the Columbus Museum of Art

The Clichés-Verre of the Barbizon School

Alex Colville: A Retrospective

Contact 1982-1983

Arlene Berman: Collage/Drawings
Richard Holden: Arctic Photographs
Lupe Rodriguez: Works on Paper
Richard Sewell: Tic Tac Toe Suite

Daumier and La Caricature

Eden Revisited: Graphic Works by German Romantic Artists

Murray Favro: A Retrospective Exhibition

Fiction

Grasp Tight the Old Ways: Selections from the Klamer Family Collection of Inuit Art

The Hague School: Collecting in Canada at the Turn of the Century

Gershon Iskowitz: A Retrospective

Italian Prints 1500-1800

John Baptist Jackson: The Venetian Set

Max Klinger: Graphic Work

Norval Morrisseau and the Emergence of the Image Makers

Museums by Artists

The 1940s: A Decade of Painting and Drawing in Ontario

William Notman's Staff and Studio

Open Studio: Ten Years

Pop Art

Sight and Insight: Portraits from the Canadian Historical Collection

William J. Wood (1877-1954): A Retrospective of Graphics and Paintings

Front cover:
Hendrik Willem Mesdag, *Fishing Boats at Sea,* 1897; oil on canvas, 76.2 x 45.7 cm. Collection Art Gallery of Ontario, gift of Mr. and Mrs. H. C. Cox, 1926. From the exhibition *The Hague School: Collecting in Canada at the Turn of the Century.*

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Lupe Rodriguez: Works on Paper
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PAINTING AND DRAWING
Chefs-D'Oeuvres from the Frederick W. Schumacher Collection of the Columbus Museum of Art
The Hague School: Collecting in Canada at the Turn of the Century
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BOOKING FORMS

As stated in last year's *Catalogue of Services*, all travelling exhibitions are being produced by Art Gallery of Ontario Curatorial staff. With this amalgamation, I am pleased to announce that we are now offering more exhibitions from our collection. Last year, new exhibition listings drew upon our historical collection of prints and drawings and paintings. This year, we are pleased to offer our recently acquired collection of Inuit art in *Grasp Tight the Old Ways: Selections from the Klamer Family Collection of Inuit Art.* Another recent acquisition forms the basis for the exhibition *Daumier and La Caricature,* an exhibition of lithographs focussing on Daumier's contribution to the important but short-lived French journal of political satire. *The 1940s: A Decade of Painting and Drawing in Ontario* is being specifically curated from the collection for our provincial client galleries as well.

We have also been able to organize with the Columbus Museum of Art, Ohio, *Chefs-D'Oeuvres from the Frederick W. Schumacher Collection of the Columbus Museum of Art* for provincial presentation, and in particular are pleased to place these old master works near the original collector's home town of Schumacher, Ontario.

The *Contact* program continues to serve the needs of the smaller Ontario centre. This year we offer four new exhibitions: *Arlene Berman: Collage/Drawings, Richard Holden: Arctic Photographs, Lupe Rodriguez: Works on Paper, Richard Sewell: Tic Tac Toe Suite.*

Speakers Service now has been expanded to not only offer gallery talks on circulating exhibitions and slide lectures on general art subjects, but as well, talks on major exhibitions that will be on view at the Art Gallery of Ontario. Perhaps this will assist you in providing information to your members prior to bringing an organized tour into Toronto. Please be reminded that when you are booking your exhibition program, use the new *Speakers Service* booking form to plan for this event.

The *"Artists with their Work"* program continues with 78 artists of varying media for exhibitions and workshops of your choice. In order to more effectively plan our year's program, we have now asked all clients to submit their requests once annually in order to avoid an inequitable provincial distribution. This year, all requests must be in by January, 1983 for programs to be held prior to April, 1984.

Advisory Service is still available upon request. Please direct your inquiries for information on museum/gallery standards, technical advice, sources of materials, administrative advice to the Head, Extension Services.

This year, Extension Services has been instrumental in organizing a national network of gallery Extension Services. This professional group is meeting to identify areas of mutual concern to be discussed annually at the Canadian Museums Association conferences. I trust that this pooling of energies will provide solutions that will be beneficial to all involved in creating or receiving travelling exhibitions.

This publication is the first *Catalogue of Services* to come out in January. Our annual date will continue to be January providing you with exhibition listings as far into the future as is available. In order to keep you well informed of all activities, we will also publish in June a **Newsletter** for exhibition announcements that were not available for the January deadline. You will also receive a *Contact Newsletter* every spring announcing the new exhibitions available from September to August. *"Artists With Their Work" Newsletters* will continue to be dispatched in the Spring and Fall. Through all these vehicles, we hope to keep you up-to-date on all program developments.

We are still in the process of change and welcome all your comments and criticisms that assist us in evaluating our performance.

Glenda Milrod
Head, Extension Services

The Addendum provides corrections and updated information on exhibition listings previously printed. It also provides established itineraries of present and future exhibitions. Please be aware that cancellations do occur. If you are interested in an exhibition that appears to be fully booked, contact the Scheduling Officer (416) 977-0414 for the most updated information.

The Canada Packers Collection: Selected Oil Paintings and Works on Paper
Circulation dates: February 1982–May 1984
Exhibition fully booked.

Itinerary as of January 1983:

Rodman Hall Arts Centre, St. Catharines
January 7–30, 1983

Beaverbrook Art Gallery, Fredericton
February 15–March 15, 1983

Confederation Centre Art Gallery and Museum, Charlottetown
March 29–April 24, 1983

Musée du Québec, Québec City
May 6–31, 1983

University of Québec Art Gallery, Montréal
June 8–July 3, 1983

Glenbow Museum, Calgary
September 17–October 30, 1983

Norman Mackenzie Art Gallery, Regina
November 11–December 4, 1983

Art Gallery of Greater Victoria
January 5–February 5, 1984

Vancouver Art Gallery
February 19–March 18, 1984

The Winnipeg Art Gallery
April 13–May 17, 1984

The Clichés-Verre of the Barbizon School
Exhibition fully booked.

Itinerary:

Art Gallery of Ontario
January 6–February 5, 1984

Rodman Hall Arts Centre, St. Catharines
February 10–March 4, 1984

The Gallery/Stratford
March 16–April 15, 1984

The Art Gallery of Peterborough
May 3–27, 1984

Art Gallery of Algoma, Sault Ste. Marie
June 7–July 8, 1984

Chatham Cultural Centre
August 3–27, 1984

London Regional Art Gallery
September 7–October 14, 1984

Fiction
Two works, Shirley Wiitasalo's *Desiring* 1978 and Mary Janitch's *Psalm/Being Carried Up* 1979, reproduced in the *Catalogue* are not included in *Fiction.*

The Hague School: Collecting in Canada at the Turn of the Century
Circulation dates: May 1983–May 1984
Exhibition fully booked.

Itinerary:

Art Gallery of Ontario
May 7–June 26, 1983

Rodman Hall Arts Centre, St. Catharines
September 9–October 2, 1983

Laurentian University Museum and Arts Centre, Sudbury
October 26–November 20, 1983

Art Gallery of Nova Scotia, Halifax
January 12–February 12, 1984

Art Gallery of Peterborough
March 23–April 15, 1984

Agnes Etherington Art Centre, Kingston
April 27–May 27, 1984

Italian Prints 1500–1800
Circulation dates: January 1983–February 1984
Exhibition fully booked.

Itinerary:

The Gallery/Stratford
February 25–March 27, 1983

Kitchener-Waterloo Art Gallery, Kitchener
May 5–June 19, 1983

Timmins Museum and National Exhibition Centre
July 15–August 18, 1983

Laurentian University Museum and Arts Centre, Sudbury
September 28–October 28, 1983

Agnes Etherington Art Centre, Kingston
January 6–February 5, 1984

Max Klinger: Graphic Work
Circulation dates: April 1983–March 1984

Itinerary at time of printing:

Glendon Gallery, Toronto
April 21–May 22, 1983

Macdonald Stewart Art Centre, Guelph
July 30–August 28, 1983

The Art Gallery of Peterborough
September 8–October 2, 1983

Agnes Etherington Arts Centre, Kingston
October 14–November 13, 1983

Thunder Bay National Exhibition Centre
November 28–December 20, 1983

Chatham Cultural Centre
January 1–29, 1984

Rodman Hall Arts Centre, St. Catharines
February 10–March 4, 1984

Pop Art
Circulation dates: March 1982–April 1983
Posters have been produced in support of this exhibition. Forty brochures are included in the exhibition fee. The exhibition will be installed with the assistance of Art Gallery of Ontario staff.

Space: Approximately 76.2 running metres (250 r. ft.)
Weight: 16 crates

Exhibition fully booked.

Itinerary as of December 1982:

Art Gallery of Ontario
December 18, 1982–February 6, 1983

Art Gallery of Nova Scotia, Halifax
March 4–April 3, 1983

Sight and Insight: Portraits from the Canadian Historical Collection
Circulation dates: May 1982–October 1983
Exhibition fully booked.

Itinerary:

Tom Thomson Memorial Gallery and Museum of Fine Art, Owen Sound
May 7–30, 1982

Laurentian University Museum and Arts Centre, Sudbury
October 5–31, 1982

Art Gallery of Algoma, Sault Ste. Marie
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Chatham Cultural Centre
April 8–29, 1983

Kitchener-Waterloo Art Gallery, Kitchener
May 12–June 19, 1983

Art Gallery of Cobourg
July 29–August 21, 1983

Burlington Cultural Centre
September 8–October 2, 1983

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Lupe Rodriguez: Works on Paper
Contact Exhibition
Belleville Public Library Gallery
January 4–25, 1983

Richard Sewell: Tic Tac Toe Suite
Contact Exhibition
La Galerie du Nouvel-Ontario, Sudbury
January 5–26, 1983

The Art of William Blake
Speakers Service
Art Gallery of Hamilton
January 6, 1983

The Canada Packers Collection: Selected Oil Paintings and Works on Paper
Rodman Hall Arts Centre, St. Catharines
January 7–30, 1983

Reinhard Reitzenstein: Installation
"Artists with their Work" Program
St. Lawrence College Art Gallery, Kingston
January 10–February 3, 1983

Renée Van Halm: Installation
"Artists with their Work" Program
Kingston Artists' Association
January 11–February 5, 1983

Martha Davis: Filmmaking
"Artists with their Work" Program
Forest City Gallery, London, Ontario
January 13, 1983

Richard Holden: Arctic Photographs
Contact Exhibition
Aurora Public Library
January 14–February 6, 1983

John Porter: Filmmaking
"Artists with their Work"
Art Gallery of Hamilton
January 16, 1983

Open Studio: Ten Years
Burlington Cultural Centre
January 20–February 20, 1983

Judith Huntress-Allsopp: Painting
"Artists with their Work" Program
Laurentian University Museum and Arts Centre, Sudbury
February 2–27, 1983

Canadian Contemporary Art
Speakers Service
Sarnia Public Library Gallery
February 4, 1983

Arlene Berman: Collage/Drawings
Contact Exhibition
The Station Gallery, Whitby
February 5–27, 1983

Lupe Rodriguez: Works on Paper
Contact Exhibition
The Station Gallery, Whitby
February 5–27, 1983

Richard Sewell: Tic Tac Toe Suite
Contact Exhibition
The Station Gallery, Whitby
February 5–27, 1983

The Canada Packers Collection: Selected Oil Paintings and Works on Paper
Beaverbrook Art Gallery, Fredericton, N.B.
February 15–March 15, 1983

Sight and Insight: Portraits from the Canadian Historical Collection
Art Gallery of Algoma, Sault Ste. Marie
February 17–March 27, 1983

Gershon Iskowitz: A Retrospective
Canada House, London, England
February 23–March 22, 1983

Italian Prints: 1500-1800
the Gallery/Stratford
February 25–March 27, 1983

Richard Holden: Arctic Photographs
Contact Exhibition
New College, University of Toronto
February 28–March 20, 1983

Stephen Hogbin: Sculpture
"Artists with their Work" Program
Thunder Bay National Exhibition Centre and Centre for Indian Art
March 1–20, 1983

Diane Pugen: Prints and Drawings
"Artists with their Work" Program
Art Gallery of St. Thomas-Elgin, St. Thomas
March 2–27, 1983

Canadian Art up to 1945
Speakers Service
Sarnia Public Library Gallery
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An Whitlock: Installation
"Artists with their Work" Program
White Water Gallery, North Bay
March 4–26, 1983

Denise Ireland: Painting
"Artists with their Work" Program
Rodman Hall Arts Centre, St. Catharines
March 4–27, 1983

Pop Art
Art Gallery of Nova Scotia, Halifax
March 4–April 3, 1983

Alexandra Hall: Painting and Drawing
"Artists with their Work" Program
The Station Gallery, Whitby
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Lynn Donoghue: Painting
"Artists with their Work" Program
Latcham Gallery, Stouffville
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Lisa Steele: Video
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Laurentian University, Women's Studies, Sudbury
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Simon Fraser Centennial Library, Cornwall
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Realism in Contemporary Canadian Art
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Macdonald Stewart Art Centre, Guelph
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Denise Ireland: Painting
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Sight and Insight: Portraits from the Canadian Historical Collection
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The Canada Packers Collection: Selected Oil Paintings and Works on Paper
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Marlene Creates: Installation
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FOREWORD

The operative direction for Extension Services, though set two years ago through its amalgamation with the Curatorial Division, continues to develop and diversify in response to your needs.

We are continuing to offer more exhibitions from our collection and in this light we are introducing as a pilot project a new component in our provincial exhibition program: the *Art Gallery of Ontario Masterpiece Exhibition Series.* Occasioned by a recent acquisition or recent research on the collection, each exhibition in the series will focus on a major work or a few related works and will offer the opportunity for a closer examination of important aspects of the Gallery's holdings. A brochure featuring a scholarly essay on the work(s) will accompany the exhibition along with other support material ranging from photo-documentation to extended labels and information labels. It is intended that these exhibitions will occur on an annual basis and will generally be available to three or four provincial centres.

The first of this series will commence in September 1984 with an exhibition guest curated by Dr. Bogomila Welsh, *An Intimate Glimpse of van Gogh at Nuenen as Seen in a Recently Acquired Drawing.* Once the exhibition has completed its circuit, an evaluation will be done to assess the importance of this potential ongoing program component. Announcements of new *Masterpiece Exhibitions* will be made in our *Exhibition Newsletter* each June.

We have also been able to expand our *Speakers Service* to accommodate a request that has often come from client galleries. Our Education Division staff will now be able to participate in Speakers Service with talks or workshops on touring elementary level students and the adult public. In this way the expertise of our specialized staff can be shared with the province.

The *"Artists with their Work"* program continues with 72 artists of varying media for exhibitions and workshops of your choice. With the great demand for this program component, I can only urge you to get your requests in by January 1984 in order that your program plans can be confirmed.

For the past year, the Art Gallery of Ontario Extension Services has been working with the National Gallery of Canada Department of Exhibitions to put together a new *Facilities Report* which will be used by both institutions in gathering information about their client galleries. We hope that by using the same form, we will cut down on the work load for your staff. We shall be dispatching our new forms and updating our Centre Information files throughout this calendar year and thank you in advance for your assistance.

We have also added a complete listing of the previous year's activities of Extension Services so that you may have a better overview of our activities in the province and across the country.

Through centre visits and ongoing communication, we have been able to refine and add to the services we can provide as your provincial gallery. I trust this will continue and that you will share the responsibility of providing us with first-hand assessments of our provincial programs.

Glenda Milrod
Head, Extension Services

EXTENSION SERVICES PERSONNEL

Head
Glenda Milrod

Assistant to the Head
Nora Fuhrmann
Cheryl Izen

Program Coordinator
(*"Artists with their Work"* and Festival Ontario)
Marcie Lawrence

Scheduling Officer
Grace Desa

Glenda Milrod

Cheryl Izen

Nora Fuhrmann

Marcie Lawrence

Grace Desa

ACKNOWLEDGEMENTS

The program and exhibitions of Extension Services are only possible with the assistance and support of many different organizations, institutions, and people. We are grateful to the Ministry of Citizenship and Culture of Ontario and the Museum Assistance Programmes of the National Museums of Canada, and the Canada Council for their financial assistance as well as their ongoing cooperation on an informal basis.

The generosity of many public and private galleries, collectors, and artists in loaning their works is also greatly appreciated. A program of the nature and scope of Extension Services would not be possible without the assistance and direct involvement of departments throughout the Art Gallery of Ontario, nor without the commitment and dedication of the staff of Extension Services.

Benson & Hedges (Canada) Inc.

Mr. and Mrs. Neville Burston

Mrs. Cahén-Egglefield

The Canada Council, Ottawa

Canada Packers, Inc., Toronto

The Cultural Division, Department of External Affairs, Canada

The Eaton Foundation

Environment Canada, Parks Canada

Festival Ontario, Ministry of Citizenship and Culture, Ontario

Gallery Quan, Toronto

Goethe Institute, Toronto

International Center of Photography, New York

The Klamer Family, Toronto

McCord Museum, Montreal

Ministry of Citizenship and Culture, Ontario

The Montreal Museum of Fine Arts

National Gallery of Canada, Ottawa

Ontario Arts Council, Toronto

Ontario Association of Art Galleries, Toronto

Private Collections

Walling Ruby, Toronto

Royal Ontario Museum, Toronto

Seven-Up Canada Inc.

GENERAL INFORMATION

Many new centres, as well as those we have worked with in the past, are now participating in our programs. To enable us to serve you better, we ask that careful attention be given to the following information.

The *Catalogue* exhibition listings include the dates for circulation for all exhibitions. We are now including all exhibition listings that are available at the time of printing. This may be as far ahead as two or three years. By publishing the information on exhibitions planned for the future, we are able to confirm interest in our projects, plan our internal work load, as well as assist you in your future planning. Between annual printings, we will be sending out an *Exhibition Newsletter* that will provide information on exhibitions put forward for circulation. This will enable us to assess interest based upon your response and to confirm the exhibition as part of the Extension Services program. Exhibitions that have been fully booked at time of publication will have their itineraries printed for your information. Those exhibition itineraries that are confirmed between printings will appear in the *Addendum* section annually. Please be aware that cancellations do occur. If you have a specific interest in booking circulating exhibitions, information can be obtained by contacting the Scheduling Officer, (416) 977-0414.

If information is required on planning *"Artists with their Work"* programs, please contact the Program Coordinator, (416) 977-0414. For further information on *Speakers Service*, please contact the Assistant to the Head, (416) 977-0414.

Please note that exhibitions will be designed to travel provincially or nationally and this scope will be stated in each exhibition listing. The fee for exhibitions designed for provincial circuit will include shipping costs. The cost to exhibiting centres for exhibitions circulating nationally will be a fee plus a share of shipping costs. This will also apply to centres within the province which participate in the national itinerary. These fees in some cases include a number of catalogues and/or posters. Additional copies are often available through the Book Shop or the Reproduction Shop.

Many regional centres offer excellent extension programs directed towards the smaller centres in their areas. Many of these extension departments publish catalogues of the exhibitions they offer for circulation. For other program possibilities, you may refer to the *Program Sources* list in the Resource Information section of the *Catalogue of Extension Services*, or contact the Art Gallery of Ontario Extension Services for further information.

The *Catalogue of Extension Services* offers a broad range of exhibitions to an equally wide range of centres. Information on the requirements for each exhibition is included with the description to facilitate the centre's choice and to increase the centre's awareness of the basic care and handling of works of art. For further information on these subjects, please refer to the reading list in the Care and Handling of Exhibits section which follows.

The requirements for receiving each exhibition are categorized as follows: security, lighting, and temperature and humidity controls.

REQUIREMENTS FOR BOOKING EXHIBITIONS

Security

Security requirements are directly related to the value and scale of the exhibition. To counter theft and vandal-

ism, suitable mechanical devices for prevention, electronic devices for detection, central station monitoring, and personal staff supervision are advisable. Small works should be directly screwed to the wall. It is also understood that suitable safe practices for fire prevention including detection devices, central station monitoring, and non-damaging extinguishing methods will be employed.

Various requirements of security are as follows:

1. Twenty-four-hour full gallery security which includes a suitable electronic system and personal staff supervision during open hours. Local police should be advised that a valuable exhibition is on the premises.
2. Exhibitions in view of an attendant at all times. Secure locks on all doors and windows.
3. Periodic patrols by a responsible staff member to verify the status and condition of the exhibition. Secure locks on all doors and windows.

Lighting

Various types of light are as follows:

1. Daylight is the most hazardous due to the damaging effect of ultraviolet light. Direct sunlight is hazardous for the above reason and for the dangers of heat in relation to works of art in all media. Daylight should be eliminated from the exhibition area.
2. Fluorescent light is hazardous because of the presence of ultraviolet light. Fluorescent tubes should be filtered with ultraviolet filters.
3. Incandescent light is the safest, although there may be danger of heat if fixtures are placed too close to works of art.

Note: Works of art in all media are subject to damage by incorrect lighting.

Relative Humidity Control

Ideal condition for works of art is a maximum fluctuation of ± 10% from the norm of 50% within a twenty-four-hour period. The greatest damage is caused by sudden and frequent changes in relative humidity which cause expansion or contraction of all materials. Over a period of time, such conditions have extremely damaging effects on the work of art and are among the major difficulties in circulating exhibitions.

Temperature Control

Major fluctuations in temperature are also very harmful to works of art. Temperature should be carefully monitored together with the relative humidity of the gallery. The ideal condition for major works is 20°-22°C (68°-72°F).

Further information and sources are available from Extension Services.

BOOKING EXHIBITIONS

Extension Services maintains information on all client galleries. If this is the first time that you are booking exhibitions, it will be necessary for you to fill out a Facilities Report for the use of the Art Gallery of Ontario staff. If required, arrangements can be made for a staff member to visit your centre. When selecting an exhibition, please read the description carefully, as the nature of the exhibition will determine your security, environmental, and space requirements. When you have made your selection, complete the Booking Form at the back of the *Catalogue*. In booking exhibitions, consideration will be given to the centre's ability to satisfy all requirements and the number of exhibitions booked by that centre in a given year. We attempt to strike the most direct shipping route to constitute the circuit among centres. Since we publish exhibition information as much as three years ahead, please request bookings as soon as possible so that we can attempt to satisfy your needs. Bookings should be requested at least two months in advance. Similarly, cancellations must be received two months in advance, otherwise the full fee will be charged.

Due to the increasing number of requests for bookings, each centre is allowed a maximum of five exhibitions (inclusive of *"Artists with their Work"*) in a one-year period from April to March (the Art Gallery of Ontario's fiscal year).

Conditions of Rental

A work of art should be treated with care. Exhibiting centres are directly responsible for protecting and handling material entrusted to them for exhibitions and must carefully follow all directions for packing, unpacking and handling. A Confirmation of Agreement form is sent to each exhibiting centre and must be signed and returned before the exhibition can be dispatched. This is a commitment to take the exhibition for a given period and to ship it to the next centre on a specified date. It is also an agreement to assume responsibility for the care of the exhibition, to observe the packing and unpacking instructions, to complete a Condition Report and confirm the Check List upon *arrival* of the exhibition. Upon *departure* the exhibiting centre is responsible for completing a Condition Report and a Publicity and Attendance Report as well as confirming the Check List.

Slides or photographs may not be taken of the works of art in the circulating exhibitions without written permission from the Art Gallery of Ontario Extension Services, as the works are protected by copyright laws. All reproductions must be of the entire work of art, without cropping or any alteration by over-printing, superimposed imagery, coloured stock or inks. Specific permission must be obtained for a "detail" view, and in reproduction the detail must be so identified in the title caption.

Exhibiting Period

Due to the number of requests, our exhibitions are generally offered for a three- to four-week period. The dates on the Confirmation of Agreement are the opening and closing dates for your centre. Generally we allow two days before and one day following these dates for installation and dismantling. For more complicated exhibitions a longer installation and dismantling period is specified on your Confirmation of Agreement. If the exhibition is held over beyond the specified closing date without permission from the Art Gallery of Ontario, an additional rental fee will be charged. If the exhibition does not reach you two days before the opening date or the specified installation period, or for some reason you are not able to ship on the specified departure date, you are requested to telephone the Scheduling Officer at (416) 977-0414.

Fee

The rental fee stated in the *Catalogue* reflects a portion of the costs of organization and shipping (for provincial venues) as well as insurance in cases where loss or

damage arise without fault or inattention on the part of the borrowers. Fees for exhibitions designed for national circuit exclude a share of shipping costs. A specified number of catalogues and/or posters is often included in the exhibition fee. These may be distributed by the centre free of charge or sold by the centre at a price not less than that established by the Book Shop and the Reproduction Shop at the Art Gallery of Ontario. The established selling prices are contained in the information kit sent two months prior to the exhibition date.

Space Requirements
Please note that the space requirement given in running metres in the *Catalogue* is simply twice the total horizontal measurement of all works, frame to frame, and represents the approximate wall space required for the exhibition. Space required for three-dimensional work is given in square metres. Since exhibition information is often printed up to three years in advance, actual requirements may not be available at time of printing. Updated information on actual space requirements will be sent to the participating galleries as soon as it is confirmed.

Insurance and Protection
The Art Gallery of Ontario Extension Services limits the privilege of borrowing to those institutions which maintain a good record in handling exhibitions.

All the exhibitions are insured during transit and display. This does not absolve the exhibitors from responsibility while the exhibition is in their care. If Extension Services has reason to believe that the exhibitor is guilty of negligence in not providing adequate protection against fire, theft and damage, or of negligence in packing, disregarding instructions or not reporting damage immediately, the exhibitor may be held responsible for claims resulting from damage or loss. Therefore it is essential that the exhibitor carry insurance to cover legal liability.

All damage must be reported immediately to the Scheduling Officer, Art Gallery of Ontario Extension Services, (416) 977-0414.

Publicity
Acknowledgements to the Art Gallery of Ontario and to persons and institutions lending the exhibitions *must* be made in all public announcements, invitations, posters, press releases, radio, television or any other promotional material. A credit line will be supplied in letters of confirmation and the information kit.

An information kit will be sent two months in advance of the opening of exhibitions for the use of the centre. Included are fully labelled publicity photographs and a press release if available.

Sale of Works
Some works included in the Art Gallery of Ontario Extension Services circulating exhibitions are for sale. Inquiries regarding purchase should be addressed to Extension Services, which will, in turn, direct them to the artist/lender.

The Art Gallery of Ontario receives no commission on sales.

Catalogues and Audio-Visual Material
Where catalogues, catalogue-folders, posters, films, slides or videotapes are included with an exhibition, their costs are absorbed by the Art Gallery of Ontario.

Admission Charge
We recognize that it is the privilege of the exhibiting centre to establish its own admission policy. However, it should be understood that, due to the nature of the subsidy of the exhibitions offered by the Art Gallery of Ontario, the admission charge should not be unreasonable, and should be commensurate with the exhibition's quality and the costs of the exhibition to the exhibiting centre.

Shipping
All shipments of exhibitions are "door-to-door," and when heavy crates are expected, arrangements for handling should be made by the exhibiting centre. Since information is printed in many cases two or three years ahead of time, the numbers and weights can only be approximate. Updated information will be forwarded to participating galleries. If exhibitions are arriving by train and the crates are heavy and you do not have anyone available to assist the driver, notify your CN/CP shipping agent that it is a two-man pickup to avoid unnecessary delays. When telephoning your shipping agent, be certain to specify that the crates are blue and contain works of art from the Art Gallery of Ontario. This will ensure careful handling.

Shipping arrangements are made by the Art Gallery of Ontario Extension Services. However, if the exhibition is being shipped by train, you are requested to confirm the forwarding date with your local CN/CP Express agent three days prior to pick-up. All centres are required to obtain an Express Prepaid Shipping Contract book from their local CN/CP Express agent. Please ship the exhibition *prepaid* (indicating the Art Gallery of Ontario as the shipper) to the next receiving centre indicated on the Confirmation of Agreement. *Please do not insure in transit.*

BOOKING "ARTISTS WITH THEIR WORK" PROGRAMS
All requests for *"Artists with their Work"* exhibitions to be held before April 1985 should be received by the Program Coordinator by January 1984. All scheduling will be done at one time annually in order to distribute bookings proportionately throughout the province and because of the heavy demand on this program.

Please refer to the *"Artists with their Work"* Catalogue for information on individual artists. If required, additional biographical and visual material on the participating artists is available from the Program Coordinator. Please contact the *"Artists with their Work"* Office to discuss your program before approaching the artist. All requests should be accompanied by a completed *"Artists with their Work"* Booking Form and forwarded to the Program Coordinator.

SPECIAL LOANS FROM THE COLLECTION OF THE ART GALLERY OF ONTARIO
Works from the collection are available for loan to art galleries in the Province of Ontario. Please direct inquiries in writing to the Director, Art Gallery of Ontario. A Facilities Report on your centre must be on file with Extension Services before a loan can be approved.

The success of Extension Services' continuing exhibition program has been built on the goodwill of the exhibiting centres. As the exhibitions are in great demand, after leaving the Art Gallery of Ontario, they may remain in circulation for the entire season. Therefore, reporting of damage and prompt shipment of the exhibition to the next centre are your contribution to the continued success of the program. Careful packing and unpacking are essential, and we would appreciate your attention to the following directions.

Please report any damage or missing items immediately to the Scheduling Officer. Do not ship a damaged work of art to the next exhibitor nor attempt any repairs without first notifying the Art Gallery of Ontario Extension Services, (416) 977-0414.

INSTRUCTIONS FOR BASIC CARE AND HANDLING

Climate Control

Crates containing works of art should always be packed, unpacked and stored in conditions similar to those of the exhibition area. Before unpacking, leave crates closed in the new environment for about 24 hours to allow for a slow change in temperature and relative humidity. Guard against temperature extremes.

Unpacking

Please wear white gloves provided and handle each work of art with two hands. Carry one work of art at a time. Check each item against the crate list and note any damage on the Condition Report/Arrival.

Storage

Works of art should be placed on pads to prevent damage and to protect frames. Store works of art back to back and face to face using corrugated boards as separators. Other frames or storage materials should not contact the surface of a work of art.

Installation

Works of art should be installed on two hooks. Do not use sticky tape hangers as they are not safe. Avoid hanging works of art in narrow corridors or in dangerous traffic areas. Incandescent lighting is preferred although ultraviolet-filtered fluorescents may be acceptable. Daylight should be eliminated.

Cleaning

Do not attempt to clean the surface of a work of art. To clean works framed with acrylic sheet apply anti-static cleaner to a clean soft cloth. Do not spray liquid cleaners directly onto acrylic.

Repacking

Check each item against the crate list to ensure that none is missing. Note any damage on the Condition Report/Departure and send copies immediately by mail to the Art Gallery of Ontario Extension Services and to the next exhibiting centre. Numbers on the back of the work should correspond to the numbers inside the crates. Generally works should be packed face to face and back to back in crates. Follow instructions in tray-type crates or for three-dimensional objects. Remove the old address label and make certain the new address label is attached to the crate label.

For further information or advice about care and

handling contact Technical Services, Extension Services, Art Gallery of Ontario.

Sculpture
Sculpture and three-dimensional works of art require special consideration in handling. Support a sculpture from underneath, where possible, or by an area which is structurally sound. Very often the most obvious carrying points are the weakest.

Crates are designed to give maximum support to the sculpture and must be repacked accordingly. If packing materials are damaged or missing, contact Extension Services.

Plexiglas
Plexiglas boxes are easily cracked or damaged by incorrect or careless handling. Two persons are required for carrying and installation. As with works of art, do not attempt to move cases until your path is clear and you have established a location for placement. Avoid sliding any type of display unit on the floor. Carrying will eliminate the danger of unnecessary chips, scratches, or cracks.

SUGGESTED READING LIST
Additional information on art gallery standards and procedures, and on the care and handling of works of art, is contained in the publications outlined in the C.M.A. book list available from the Canadian Museums Association, Training Resources Division, P.O. Box 1328, Station B, Ottawa, Ontario K1P 5R4.

Of particular interest are:

Art Objects: Their Care and Preservation, Vol. 1 of *A Reference for Museums and Collectors*, by Frieda Kay Fall; Washington, D.C.: Museum Publications, 1967

Curatorial Care of Works of Art on Paper, 2nd ed. rev., by Anne F. Clapp; Oberlin, 1974

A Handbook on the Care of Paintings by Caroline K. Keck; Nashville, 1965

How to Care for Works of Art on Paper by Francis W. Dollof and Roy L. Perkinson; Boston: Museum of Fine Arts, 1971

Is Your Contemporary Painting More Temporary than You Think? Vital Technical Information for the Present Day Artist by Louis Pomerantz; Chicago, 1962

Safeguarding Your Collection in Travel by Caroline K. Keck; Nashville, 1970

A Primer on Museum Security by Caroline K. Keck, *et al.*; Cooperstown. N.Y., 1966

A Glossary of Terms Useful in Conservation, compiled by Elizabeth Phillimore, Royal Ontario Museum, 1976

The Organization of Museums, UNESCO Press, Paris, 1974

Visual Arts Handbook, edited by Louis Chenier, published by Visual Arts Ontario. This can be purchased from Visual Arts Ontario, 8 York Street, Toronto, Ontario M5J 1R2

The Index of Ontario Artists, edited by Hennie Wolff, sponsored by Visual Arts Ontario and the Ontario Association of Art Galleries. This can be purchased from Visual Arts Ontario, 8 York Street, Toronto, Ontario M5J 1R2

Museum & Archival Supplies Handbook, published by the Ontario Museum Association, 38 Charles St. East, Toronto, Ontario, M4Y 1T1, (416) 923-3868

Conservation Standards for Works of Art in Transit and on Exhibition by Nathan Stolow, Museum and Monuments XVII. UNESCO, Geneva, 1979

Art Gallery Handbook, Chapter 5, edited by W. McAllister Johnson and Frances K. Smith, published by the Ontario Association of Art Galleries, Toronto, 1982

ADVISORY SERVICE

For several years, the Art Gallery of Ontario has offered an informal advisory service to centres within the Province. As a result of the demand for this service, it has now become established as a program of Extension Services. Although most requests relate to technical concerns, advice and consultation are also available in the areas of administration, funding sources, budgeting, programing and board/staff relationships.

The Advisory Service is carried out on an individual basis. Inquiries regarding technical matters should be made in writing and should include a description of the project indicating the type of information required. Some questions may be answered by telephone or correspondence or, if necessary, the appropriate staff member may travel to your community to visit the space under study. Topics on which advice or information is given include:

1. Museum/gallery standards in the areas of lighting, climate control, care and handling, security, and fire protection.
2. Methods and techniques of crate design and construction, mat cutting and hinging, framing, display assembly, installation and lighting of works of art.
3. Design of exhibition galleries and support spaces including technical criteria.
4. Sources of materials and services.

The Advisory Service may also assist in the training of your technical staff, either at your centre or at the Art Gallery of Ontario. In addition, when a centre first books one of our exhibitions, an Installation Officer will visit your community to assist in the installation and to advise on proper care and handling techniques.

Please contact the Head, Extension Services for further information.

SPEAKERS SERVICE

Through the Speakers Service, Ontario communities may book a gallery talk, lecture series, or workshop from the Art Gallery of Ontario. Speakers Service participants will provide a gallery talk in conjunction with a travelling exhibition on exhibit in your community or a lecture with a slide presentation for a public speaking event. Speakers are available to give a slide lecture on major exhibitions on view at the Art Gallery of Ontario. This will assist you in providing your members with information prior to bringing an organized tour to Toronto for this event. Lectures and gallery talks will last one hour. Workshops for docent training (adult public) will last three hours. Listed below are subjects available.

Talks Relating to Travelling Exhibitions

The Clichés-Verre of the Barbizon School

Daumier and La Caricature

Early Jack Bush

The Hague School: Collecting in Canada at the Turn of the Century

John Baptist Jackson: The Venetian Set

The Henry Moore Collection in the Art Gallery of Ontario

The 1940s: A Decade of Painting in Ontario

Painting in Toronto, 1984

Pictures for the Parlour: The English Reproductive Print 1775-1900

W. J. Wood

General Art Subjects

Canadian Art to 1945

Canadian Historical Art to the Group of Seven

Contemporary Canadian Painting

Maurice Cullen

The Development of Abstraction

The Group of Seven

The History of Printmaking Techniques

Cornelius Krieghoff

James Wilson Morrice

Realism in Contemporary Canadian Art

Selected Historical European Topics

F. H. Varley

What is Modern Art?

Lectures on Major Exhibitions at the Art Gallery of Ontario

From the Four Quarters: History of Native and European Art in Ontario 5000 B.C. to 1867 A.D.
(Art Gallery of Ontario dates: March 30–May 20, 1984)

Graphic Art of Whistler (working title)
(Art Gallery of Ontario dates: November 16, 1984–January 13, 1985)

David Hockney: Designs for the Stage (working title)
(Art Gallery of Ontario dates: June 8–August 12, 1984)

The Mystic North: Symbolist Landscape Painting in Northern Europe and North America 1890–1940
(Art Gallery of Ontario dates: January 13–March 11, 1984)

Painting in Toronto, 1984 (working title)
(Art Gallery of Ontario dates: August 31–October 28, 1984)

Recent Developments in European Art (working title)
(Art Gallery of Ontario dates: February 8–April 7, 1985)

Talks and Workshops on Docent Training

Talks on touring elementary level students

Workshops on touring the adult public

Community Responsibilities
When requesting your speaker, specify the subject you would like addressed and whether it be a gallery talk in support of a travelling exhibition, a lecture with slide presentation, or a docent training talk or workshop. In all cases it is the community's responsibility to advertise this event properly in order to gather an audience. If you are requesting a lecture, you must arrange for an adequate space as well as provide equipment for slide presentation. As your evaluation of each Speakers Service event is necessary in order for us to better serve you, we request that you fill in an Evaluation Form.

Booking Speakers Service
Select your subject from the list above and fill in your Speakers Service Booking Form at the back of this catalogue. When booking your exhibition, consider selecting a subject to complement your program. Bookings should be requested at least two months in advance. Similarly, cancellations should be received two weeks in advance, otherwise the full fee will be charged to compensate the speaker for the time spent on research.

Speakers Service was initiated in 1978 with funding from Outreach Ontario, and operated as a cost-free program to communities in Ontario. Since Outreach Ontario is no longer able to continue funding this service as an ongoing program, the Art Gallery of Ontario supports Speakers Service on a cost-sharing basis with centres booking this service. A flat fee of $125.00 per lecture or gallery talk is charged to the centre by the Art Gallery of Ontario Extension Services. The Art Gallery of Ontario will continue to assume all remaining costs for each program. For more information on Speakers Service, contact Assistant to the Head, Extension Services at (416) 977-0414.

EXTENSION SERVICES PERSONNEL

Head
Glenda Milrod

Assistant to the Head
Nora Fuhrmann

Program Coordinator
("*Artists with their Work*" and Festival Ontario)
Marcie Lawrence

Scheduling Officer
Grace Desa

Glenda Milrod

Nora Fuhrmann

Marcie Lawrence

Grace Desa

The program and exhibitions of Extension Services are only possible with the assistance and support of many different organizations, institutions, and people. We are grateful to the Ministry of Citizenship and Culture of Ontario and the Museum Assistance Programmes of the National Museums of Canada for their financial assistance as well as their ongoing cooperation on an informal basis.

The generosity of many public and private galleries, collectors, and artists in loaning their works is also greatly appreciated. A program of the nature and scope of Extension Services would not be possible without the assistance and direct involvement of departments throughout the Art Gallery of Ontario, nor without the commitment and dedication of the staff of Extension Services.

Art Metropole, Toronto

The Canada Council, Ottawa

Canada Packers, Inc., Toronto

Columbus Museum of Art, Ohio

Festival Ontario, Ministry of Citizenship and Culture, Ontario

Gallery Moos, Toronto

Glenbow Museum, Calgary

Goethe Institute, Toronto

The Klamer Family, Toronto

Carmen Lamanna Gallery, Toronto

McCord Museum, Montreal

Ministry of Citizenship and Culture, Ontario

The Montreal Museum of Fine Arts

National Gallery of Canada, Ottawa

National Museum of Man, Ottawa

National Museums of Canada, Ottawa

Norman Mackenzie Art Gallery, Regina

Ontario Arts Council, Toronto

Ontario Association of Art Galleries, Toronto

Open Studio, Toronto

Private Collections

Walling Ruby, Toronto

Royal Ontario Museum, Toronto

Schumacher Foundation

Vancouver Art Gallery

GENERAL INFORMATION

Many new centres, as well as those we have worked with in the past, are now participating in our programs. To enable us to serve you better, we ask that careful attention be given to the following information.

The *Catalogue* exhibition listings include the dates for circulation for all exhibitions. We are now including all exhibition listings that are available at the time of printing. This may be as far ahead as two or three years. By publishing the information on exhibitions planned for the future, we are able to confirm interest in our projects, plan our internal work load, as well as to assist you in your future planning. Between annual printings, we will be sending out an *Exhibition Newsletter* that will provide information on exhibitions put forward for circulation. This will enable us to assess interest based upon your response and to confirm the exhibition as part of the Extension Services program. Exhibitions that have been fully booked at time of publication will have their itineraries printed for your information. Those exhibition itineraries that are confirmed between printings will appear in the *Addendum* section annually. Please be aware that cancellations do occur. If you have a specific interest in booking circulating exhibitions, information can be obtained by contacting the Scheduling Officer, (416) 977-0414.

If information is required on planning *"Artists with their Work"* programs, please contact the Program Coordinator, (416) 977-0414.

Please note that exhibitions will be designed to travel provincially or nationally and this scope will be stated in each exhibition listing. The fee for exhibitions designed for provincial circuit will include shipping costs. The cost to exhibiting centres for exhibitions circulating nationally will be a fee plus a share of shipping costs. This will also apply to centres within the Province who participate in the national itinerary. These fees in some cases include a number of catalogues and/or posters. Additional copies are often available through The Book Shop or The Reproduction Shop.

Many regional centres offer excellent extension programs directed towards the smaller centres in their areas. Many of these extension departments publish catalogues of the exhibitions they offer for circulation. For other program possibilities, you may refer to the *Program Sources* list in the Resource Information section of the *Catalogue of Extension Services*, or contact the Art Gallery of Ontario Extension Services for further information.

The *Catalogue of Extension Services* offers a broad range of exhibitions to an equally wide range of centres. Information on the requirements for each exhibition is included with the description to facilitate the centre's choice and to increase the centre's awareness of the basic care and handling of works of art. For further information on these subjects, please refer to the reading list in the Care and Handling of Exhibits section which follows.

The requirements for receiving each exhibition are categorized as follows: security, lighting, and temperature and humidity controls.

REQUIREMENTS FOR BOOKING EXHIBITIONS

Security

Security requirements are directly related to the value and scale of the exhibition. To counter theft and vandalism, suitable mechanical devices for prevention, elec-

tronic devices for detection, central station monitoring, and personal staff supervision are advisable. Small works should be directly screwed to the wall. It is also understood that suitable safe practices for fire prevention including detection devices, central station monitoring, and non-damaging extinguishing methods will be employed.

Various requirements of security are as follows:

1. Twenty-four hour full gallery security which includes a suitable electronic system and personal staff supervision during open hours. Local police should be advised that a valuable exhibition is on the premises.
2. Exhibitions in view of an attendant at all times: Secure locks on all doors and windows.
3. Periodic patrols by a responsible staff member to verify the status and condition of the exhibition. Secure locks on all doors and windows.

Lighting

Various types of light are as follows:

1. Daylight is the most hazardous due to the damaging effect of ultraviolet light. Direct sunlight is hazardous for the above reason and for the dangers of heat in relation to works of art in all media. Daylight should be eliminated from the exhibition area.
2. Fluorescent light is hazardous because of the presence of ultraviolet light. Fluorescent tubes should be filtered with ultraviolet filters.
3. Incandescent light is the safest, although there may be danger of heat if fixtures are placed too close to works of art.

Note: Works of art in all media are subject to damage by incorrect lighting.

Relative Humidity Control

Ideal condition for works of art is a maximum fluctuation of ± 10% from the norm of 50% within a twenty-four hour period. The greatest damage is caused by sudden and frequent changes in relative humidity which cause expansion or contraction of all materials. Over a period of time, such conditions have extremely damaging effects on the work of art and are among the major difficulties in circulating exhibitions.

Temperature Control

Major fluctuations in temperature are also very harmful to works of art and should be carefully monitored together with the relative humidity of the gallery. The ideal condition for major works is 20°-22°C (68°-72°F).

Further information and sources are available from Extension Services.

BOOKING EXHIBITIONS

When selecting an exhibition, please read the description carefully, as the nature of the exhibition will determine your security and space requirements. When you have made your selection, complete the Booking Form at the back of this *Catalogue*. Exhibitions will be booked in order of application. The most direct shipping route will constitute the regional circuit. Booking should be requested at least two months in advance. Similarly, cancellations must be received two months in advance, otherwise the full fee will be charged. Due to the increasing number of requests for bookings, each centre is allowed a maximum of five exhibitions a year.

Conditions of Rental

A work of art should be treated with care. Exhibiting centres are directly responsible for protecting and handling material entrusted to them for exhibitions and must carefully follow all directions for packing, unpacking and handling. A Confirmation of Agreement form is sent to each exhibiting centre and must be signed and returned before the exhibition can be dispatched. This is a commitment to take the exhibition for a given period and to ship it to the next centre on a specified date. It is also an agreement to assume responsibility for the care of the exhibition, to observe the packing and unpacking instructions, to complete a Condition Report and confirm the Check List upon *arrival* of the exhibition. *Upon departure* the exhibiting centre is responsible for completing a Condition Report and a Publicity and Attendance Report as well as confirming the Check List.

Slides or photographs may not be taken of the works of art in the circulating exhibitions without written permission from the Art Gallery of Ontario Extension Services, as the works are protected by copyright laws. All reproductions must be of the entire work of art, without cropping or any alteration by over-printing, superimposed imagery, coloured stock or inks. Specific permission must be obtained for a "detail" view, and in reproduction the detail must be so identified in the title caption.

Exhibiting Period

Due to the number of requests, our exhibitions are generally offered for a three to four week period. The dates on the Confirmation of Agreement are the suggested opening and closing dates for your centre. We allow two days prior to, and one day following, these dates for installation and dismantling. If the exhibition is held over beyond this specified date, an additional rental fee will be charged. If the exhibition does not reach you two days before the opening date or for some emergent reason you are not able to ship it, you are requested to telephone the Scheduling Officer at (416) 977-0414.

Fees

The rental fee stated in the *Catalogue* reflects a portion of the costs of organization and shipping as well as insurance in cases where loss or damage arise without fault or inattention on the part of the borrowers. A specified number of catalogues and /or posters are often included in the exhibition fee. These may be distributed by the centre free of charge or sold by the centre at the equivalent selling price asked by The Book Shop and The Reproduction Shop at the Art Gallery of Ontario. Further information is contained in the information kit sent two months prior to the exhibition date.

Space Requirement

Please note that the space requirement given in running metres in the *Catalogue* is simply twice the total horizontal measurement of all the works, frame to frame, and represents the approximate wall space required for the exhibition. Space required for three-dimensional work is given in square metres.

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All damage should be reported immediately to the Scheduling Officer, Art Gallery of Ontario Extension Services, (416) 977-0414.

Publicity

Acknowledgements to the Art Gallery of Ontario and to persons and institutions lending the exhibitions should be made in all public announcements, invitations, posters, press releases, radio, and television.

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Sale of Works

Many of the works included in the Art Gallery of Ontario Extension Services circulating exhibitions are for sale. Inquiries regarding purchase should be addressed to Extension Services which will, in turn, direct them to the artist/lender.

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Catalogues and Audio-Visual Material

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Please refer to the *"Artists with their Work"* Catalogue for information on individual artists. If required, additional biographical and visual material on the participating artists is available from the Program Coordinator. Please contact the *"Artists with their Work"* Office to discuss your program before approaching the artist. All requests should be accompanied by a completed *"Artists with their Work"* Booking Form and forwarded to the Program Coordinator.

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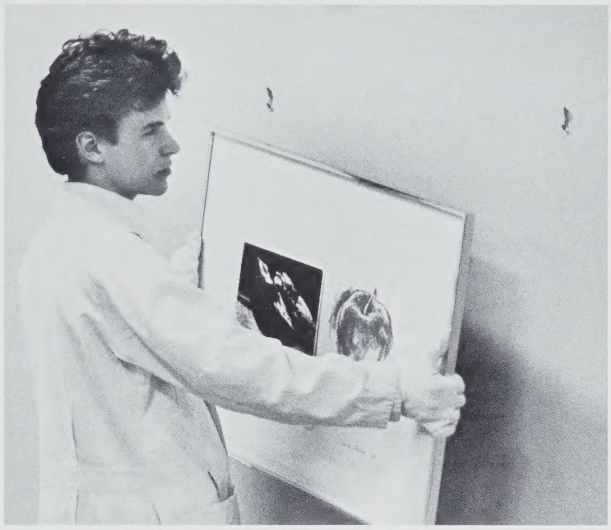

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Plexiglass boxes are easily cracked or damaged by incorrect or careless handling. Two persons are required for carrying and installation. As with works of art, do not attempt to move cases until your path is clear and you have established a location for placement. Avoid sliding any type of display unit on the floor. Carrying will eliminate the danger of unnecessary chips, scratches, or cracks.

SUGGESTED READING LIST
Additional information on art gallery standards and procedures, and on the care and handling of works of art, is contained in the publications outlined in the C.M.A. book list available from the Canadian Museums Association, Training Resources Division, P.O. Box 1328, Station B, Ottawa, Ontario, K1P 5R4.

Of particular interest are:

Art Objects: Their Care and Preservation, Vol. 1 of *A Reference for Museums and Collectors*, by Frieda Kay Fall; Washington, D.C.: Museum Publications, 1967

Curatorial Care of Works of Art on Paper, 2nd ed. rev., by Anne F. Clapp; Oberlin, 1974

A Handbook on the Care of Paintings by Caroline K. Keck; Nashville, 1965

How to Care for Works of Art on Paper by Francis W. Dollof and Roy L. Perkinson; Boston: Museum of Fine Arts, 1971

Is Your Contemporary Painting More Temporary than You Think? Vital Technical Information for the Present Day Artist by Louis Pomerantz; Chicago, 1962

Safeguarding Your Collection in Travel by Caroline K. Keck; Nashville, 1970

A Primer on Museum Security by Caroline K. Keck, *et al.*; Cooperstown. N.Y., 1966

A Glossary of Terms Useful in Conservation, compiled by Elizabeth Phillimore, Royal Ontario Museum, 1976

The Organization of Museums, UNESCO Press, Paris, 1974

Visual Arts Handbook, edited by Louis Chenier, published by Visual Arts Ontario. This can be purchased from Visual Arts Ontario, 8 York Street, Toronto, Ontario M5J 1R2

The Index of Ontario Artists, edited by Hennie Wolff, sponsored by Visual Arts Ontario and the Ontario Association of Art Galleries. This can be purchased from Visual Arts Ontario, 8 York Street, Toronto, Ontario, M5J 1R2

Museum & Archival Supplies Handbook, published by the Ontario Museum Association, 38 Charles St. East, Toronto, Ontario. M4Y 1T1, (416) 923-3868

Conservation Standards for Works of Art in Transit and on Exhibition by Nathan Stolow, Museum and Monuments XVII. UNESCO, Geneva, 1979

ADVISORY SERVICE

For several years, the Art Gallery of Ontario has offered an informal advisory service to centres within the Province. As a result of the demand for this service, it has now become established as a program of Extension Services. Although most requests relate to technical concerns, advice and consultation are also available in the areas of administration, funding sources, budgeting, programing and board/staff relationships.

The Advisory Service is carried out on an individual basis. Inquiries regarding technical matters should be made in writing and should include a description of the project indicating the type of information required. Some questions may be answered by telephone or correspondence or, if necessary, the appropriate staff member may travel to your community to visit the space under study. Topics on which advice or information is given include:

1. Museum/gallery standards in the areas of lighting, climate control, care and handling, security, and fire protection.
2. Methods and techniques of crate design and construction, mat cutting and hinging, framing, display assembly, installation and lighting of works of art.
3. Design of exhibition galleries and support spaces including technical criteria.
4. Sources of materials and services.

The Advisory Service may also assist in the training of your technical staff, either at your centre or at the Art Gallery of Ontario. In addition, when a centre first books one of our exhibitions, an Installation Officer will visit your community to assist in the installation and to advise on proper care and handling techniques.

Please contact the Head, Extension Services for further information.

SPEAKERS SERVICE

Through the Speakers Service, Ontario communities may book a gallery talk or lecture series from the Art Gallery of Ontario. Speakers Service participants will provide a gallery talk in conjunction with a travelling exhibition on exhibit in your community or a lecture with a slide presentation for a public-speaking event. Speakers are available to give a slide lecture on major exhibitions on view at the Art Gallery of Ontario. This will assist you in providing your members with information prior to bringing an organized tour to Toronto for this event. Lectures and gallery talks will last one hour. Listed below are subjects available.

Talks Relating to Travelling Exhibitions

The Arts of Italy

Canadian Portraiture

The Clichés-Verre of the Barbizon School

Daumier and La Caricature

The Hague School: Collecting in Canada at the Turn of the Century

John Baptist Jackson: The Venetian Set

The 1940s: A Decade of Painting and Drawing in Ontario

The Frederick W. Schumacher Collection of the Columbus Museum of Art

William J. Wood

General Art Subjects

Art of Pre-Confederation Ontario

Canadian Architecture–A Survey

Canadian Art to 1945

Canadian Historical Art to the Group of Seven

Contemporary Canadian Painting

Contemporary Canadian Sculpture

Maurice Cullen

The Development of Abstraction

The Group of Seven

The History of Printmaking Techniques

Cornelius Krieghoff

The Henry Moore Collection in the Art Gallery of Ontario

James Wilson Morrice

Printmaking Techniques

Realism in Contemporary Canadian Art

F. H. Varley

What is Modern Art?

Lectures on Major Exhibitions at the Art Gallery of Ontario

Alex Colville: A Retrospective
(Art Gallery of Ontario dates: July 22–September 18, 1983)

The Hague School: Collecting in Canada at the Turn of the Century
(Art Gallery of Ontario dates: May 6–June 26, 1983)

Mauritshuis: Dutch Painting of the Golden Age from the Royal Picture Gallery: The Hague
(Art Gallery of Ontario dates: September 30–December 11, 1983)

Symbolist and Synthetist Landscape in Northern Europe and North America
(Art Gallery of Ontario dates: January 13–March 11, 1984)

Community Responsibilities
When requesting your speaker, specify the subject you would like addressed and whether it be a gallery talk in support of a travelling exhibition or a lecture with slide presentation. In both cases it is the community's responsibility to properly advertise this event in order to gather an audience. If you are requesting a lecture, you must arrange for an adequate space as well as provide equipment for slide presentation. Your evaluation of each Speakers Service event is necessary in order for us to better serve you. Therefore we request that you fill in an Evaluation Form.

Booking Speakers Service
Select your subject from the list above and fill in your Speakers Service Booking Form at the back of this catalogue. When booking your exhibition, consider selecting a subject to complement your program. Bookings should be requested at least two months in advance. Similarly, cancellations should be received two weeks in advance, otherwise the full fee will be charged to compensate the speaker for the time spent on research.

Speakers Service was initiated in 1978 with funding from Outreach Ontario, and operated as a cost-free program to communities in Ontario. Since Outreach Ontario is no longer able to continue funding this service as an ongoing program, the Art Gallery of Ontario supports Speakers Service on a cost-sharing basis with centres booking this service. A flat fee of $125.00 per lecture or gallery talk is charged to the centre by the Art Gallery of Ontario Extension Services. The Art Gallery of Ontario will continue to assume all remaining costs for each program. For more information on Speakers Service, contact Assistant to the Head, Extension Services at (416) 977-0414.

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"Artists with their Work"
Speakers Service

Resource Information
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Art Gallery of Ontario
Extension Services
317 Dundas Street West
Toronto, Ontario
M5T 1G4
(416) 977-0414

The exhibitions and programs of the Art Gallery of Ontario Extension Services are made possible through the support of the Province of Ontario, Ministry of Citizenship and Culture; the National Museums of Canada, Museum Assistance Programs; and the Municipality of Metropolitan Toronto.

LIST OF EXHIBITIONS IN ALPHABETICAL ORDER

Alberta Rhythm: The Later Work of A. Y. Jackson

"Artists with their Work"

Max Beckmann: Gesichter Portfolio

The Canada Packers Collection: Selected Oil Paintings and Works on Paper

Cape Dorset Engravings

The Clichés-Verre of the Barbizon School

Contact 1982

K. M. Graham: Arctic Works on Paper

George Hawken: Bound Images

Reinhard Reitzenstein: Nature in Motion

Susan Schelle: Drawings and Structures

Eden Revisited: Graphic Works by German Romantic Artists

The English Reproductive Print 1775-1900

Fiction

The Hague School: Collecting in Canada at the Turn of the Century

Gershon Iskowitz: A Retrospective

Italian Prints 1500-1800

John Baptist Jackson: The Venetian Set

Max Klinger: Graphic Work

Open Studio: Ten Years

Photographs by Martin Chambi and Edward Ranney

Pop Art

Sight and Insight: Portraits from the Canadian Historical Collection

Front cover:

Andy Warhol *Black Marilyn Monroe* 1969 Screenprint 91.4 x 91.4 cm (paper, image) On loan to the Art Gallery of Ontario from the Ontario Heritage Foundation, 1971 Gift of Mrs. Harry Davidson. An image from the exhibition *Pop Art*

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The English Reproductive Print 1775-1900
Italian Prints 1500-1800
John Baptist Jackson: The Venetian Set
Max Klinger: Graphic Work
Open Studio: Ten Years

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BOOKING FORMS

The period 1981-82 has been one of transition for the Art Gallery of Ontario Extension Services. In September, there was a major organizational restructuring whereby Extension Services became a department of the Curatorial branch. Now, all exhibitions will be organized by the expanded Curatorial staff and be offered for circulation by Extension Services to the centres we serve. Through this amalgamation, we will be able to offer more exhibitions drawn from the permanent collection and designed specifically for travel as well as exhibitions that are on view at the Art Gallery of Ontario. Through this change, we hope to provide a balanced program reflective of our exhibition policy.

In the past, the *Catalogue of Extension Services* has only presented exhibitions available for circulation in the upcoming year. Starting with this edition, we will be listing all exhibitions confirmed for circulation at time of printing. With the necessity to plan two or three years ahead, we trust that this new approach will assist you in planning your exhibition program. We will send out pre-booking interest letters for exhibitions put forward for circulation between annual printings. If interest is confirmed, the exhibition will be listed in the next *Catalogue of Extension Services*.

We will continue our commitment to centres with limited facilities through our *Contact* program of small-sized exhibitions. This season there will be a short hiatus in this area. Four of the existing exhibitions have been extended into the fall of 1982 when six new ones will be offered. Specifics on these new *Contact* exhibitions will be sent out in a newsletter in the summer and printed in the 1983 *Catalogue of Extension Services*.

Our ongoing *"Artists with their Work"* program provides communities outside Toronto with exhibitions and artist-led workshops. Through the Ministry of Citizenship and Culture, Festival Ontario exhibitions continue to be produced by the Art Gallery of Ontario as well.

Since the amalgamation into the Curatorial branch, we are able to offer Education and Curatorial staff participation in *Speakers Service*. A selection of the subjects offered complement circulating exhibitions. When choosing exhibitions for your program, consider booking *Speakers Service* as well. There is a separate booking form provided for this purpose. *Advisory Service* provides information on museum/gallery standards, technical advice, sources of materials and training of technical staff upon request.

Though changes are numerous, the service continues. The quality of program can only be improved through self-evaluation and direct communication from the communities we serve. I welcome your comments, your criticism, your compliments. Let us continue to be jointly responsible for the way the Art Gallery of Ontario serves this Province through Extension Services.

Glenda Milrod
Head, Extension Services

Head
Glenda Milrod

Assistant to the Head
Nora Sellers

Program Coordinator
(*"Artists with their Work"* and Festival Ontario)
Marcie Lawrence

Scheduling Officer
Grace Desa

Acting Scheduling Officer (January–May 1982)
Jadzia Romaniec

Glenda Milrod

Grace Desa

Jadzia Romaniec

Marcie Lawrence

Nora Sellers

The program and exhibitions of Extension Services are only possible with the assistance and support of many different organizations, institutions, and people. We are grateful to the Ministry of Citizenship and Culture of Ontario and the Museum Assistance Programs of the National Museums of Canada for their financial assistance as well as their ongoing cooperation on an informal basis.

The generosity of many public and private galleries, collectors, and artists in loaning their works is also greatly appreciated. A program of the nature and scope of Extension Services would not be possible without the assistance and direct involvement of departments throughout the Art Gallery of Ontario, nor without the commitment and dedication of the staff of Extension Services.

Aggregation Gallery, Toronto

Art Gallery of Hamilton

Art Gallery of Windsor

The Bank of Canada, Ottawa

The Canada Council, Ottawa

The Canada Council Art Bank, Ottawa

Canada Packers, Inc.

Citibank Canada, Toronto

Crown Life Collection of Canadian Art, Toronto

Department of Indian Affairs & Northern Development, Ottawa

Festival Ontario, Ministry of Citizenship and Culture, Ontario

Gallery Moos, Toronto

Goethe Institute Toronto

Gulf Canada Ltd., Calgary

The Isaacs Gallery, Toronto

Klonaridis Inc., Toronto

Carmen Lamanna Gallery, Toronto

The Robert McLaughlin Gallery, Oshawa

Ministry of Citizenship and Culture, Ontario

The Montreal Museum of Fine Art, Montreal

Museum of Modern Art, New York

National Gallery of Canada, Ottawa

National Museums of Canada, Ottawa

National Museums of Canada, International Program, Ottawa

Ontario Arts Council, Toronto

Ontario Association of Art Galleries, Toronto

Open Studio, Toronto

Private Collections

Collection of Toronto-Dominion Bank, Toronto

Vancouver Art Gallery

Many new centres, as well as those we have worked with in the past, are now participating in our programs. To enable us to serve you better, we ask that careful attention be given to the following information.

The *Catalogue* exhibition listings include the dates for circulation of all new exhibitions. For the first time this year, we will include exhibition listings up to two years ahead. By publishing the information on exhibitions planned for the future, we are able to confirm interest in our projects as well as to assist you in your future planning. Between annual printings, we will be sending out pre-booking letters on exhibitions put forward for circulation. This will enable us to assess interest based upon your response and to confirm the exhibition as part of the Extension Services program. Exhibitions that have been fully booked at time of publication will have their itineraries printed for your information. Please be aware that cancellations do occur. If you have a specific interest, information may be obtained by contacting the Scheduling Officer, (416) 977-0414.

Please note that exhibitions will be designed to travel provincially or nationally and this scope will be stated in each exhibition listing. The fee for exhibitions designed for provincial circuit will include shipping costs. The cost to exhibiting centres for exhibitions circulating nationally will be a fee plus a share of shipping costs. This will also apply to centres within the Province who participate in the national itinerary. These fees in some cases include a number of catalogues and/or posters. Additional copies are often available through our Gallery Shop or Reproduction Shop.

Many regional centres offer excellent extension programs directed towards the smaller centres in their areas. Many of these extension departments publish catalogues of the exhibitions they offer for circulation. For other program possibilities, you may refer to the *Program Sources* list in the Resource Information section of the *Catalogue of Extension Services*, or contact the Art Gallery of Ontario, Extension Services for further information.

The *Catalogue of Extension Services* offers a broad range of exhibitions to an equally wide range of centres. Information on the requirements for each exhibition is included with the description to facilitate the centre's choice and to increase the centre's awareness of the basic care and handling of works of art. For further information on these subjects, please refer to the reading list in the Care and Handling of Exhibits section which follows.

The requirements for receiving each exhibition are categorized as follows: security, lighting, and temperature and humidity controls.

REQUIREMENTS FOR BOOKING EXHIBITIONS

Security

Security requirements are directly related to the value and scale of the exhibition. To counter theft and vandalism, suitable mechanical devices for prevention, electronic devices for detection, central station monitoring, and personal staff supervision are advisable. Small works should be directly screwed to the wall. It is also understood that suitable safe practices for fire prevention including detection devices, central station monitoring, and non-damaging extinguishing methods will be employed.

Various requirements of security are as follows:

1. Twenty-four hour full gallery security which includes a suitable electronic system and personal staff supervision during open hours. Local police should be advised that a valuable exhibition is on the premises.
2. Exhibitions in view of an attendant at all times: Secure locks on all doors and windows.
3. Periodic patrols by a responsible staff member to verify the status and condition of the exhibition. Secure locks on all doors and windows.

Lighting

Various types of light are as follows:

1. Daylight is the most hazardous due to the damaging effect of ultraviolet light. Direct sunlight is hazardous for the above reason and for the dangers of heat in relation to works of art in all media. Daylight should be eliminated from the exhibition area.
2. Fluorescent light is hazardous because of the presence of ultraviolet light. Fluorescent tubes should be filtered with ultraviolet filters.
3. Incandescent light is the safest, although there may be danger of heat if fixtures are placed too close to works of art.

Note: Works of art in all media are subject to damage by incorrect lighting.

Relative Humidity Control

Ideal condition for works of art is a maximum fluctuation of ± 10% from the norm of 50% within a twenty-four hour period. The greatest damage is caused by sudden and frequent changes in relative humidity which cause expansion or contraction of all materials. Over a period of time, such conditions have extremely damaging effects on the work of art and are among the major difficulties in circulating exhibitions.

Temperature Control

Major fluctuations in temperature are also very harmful to works of art and should be carefully monitored together with the relative humidity of the gallery. The ideal condition for major works is 20° - 22°C (68° - 72°F).

Further information and sources are available from Extension Services.

BOOKING EXHIBITIONS

When selecting an exhibition, please read the description carefully, as the nature of the exhibition will determine your security and space requirements. When you have made your selection, complete the Booking Form at the back of this *Catalogue*. Exhibitions will be booked in order of application. The most direct shipping route will constitute the regional circuit. Booking should be requested at least two months in advance. Similarly, cancellations must be received two months in advance, otherwise the full fee will be charged. Due to the increasing number of requests for bookings, each centre is allowed a maximum of five exhibitions a year.

Conditions of Rental

A work of art should be treated with care. Exhibiting centres are directly responsible for protecting and handling material entrusted to them for exhibitions and must carefully follow all directions for packing, unpacking and handling. A Confirmation of Agreement form is sent to each exhibiting centre and must be signed and returned before the exhibition can be dispatched. This is a commitment to take the exhibition for a given period and to ship it to the next centre on a specified date. It is also an agreement to assume responsibility for the care of the exhibition, to observe the packing and unpacking instructions, to complete a Condition Report and confirm the Check List upon *arrival* of the exhibition. *Upon departure* the exhibiting centre is responsible for completing a Condition Report and a Publicity and Attendance Report as well as confirming the Check List.

Slides or photographs may not be taken of the works of art in the circulating exhibitions without written permission from the Art Gallery of Ontario Extension Services, as the works are protected by copyright laws. All reproductions must be of the entire work of art, without cropping or any alteration by over-printing, superimposed imagery, coloured stock or inks. Specific permission must be obtained for a "detail" view, and in reproduction the detail must be so identified in the title caption.

Exhibiting Period

Due to the number of requests, our exhibitions are generally offered for a three to four week period. The dates on the Confirmation of Agreement are the suggested opening and closing dates for your centre. We allow two days prior to, and one day following, these dates for installation and dismantling. If the exhibition is held over beyond this specified date, an additional rental fee will be charged. If the exhibition does not reach you two days before the opening date or for some emergent reason you are not able to ship it, you are requested to telephone the Scheduling Officer at (416) 977-0414.

Fees

The rental fee stated in the *Catalogue* reflects a portion of the costs of organization and shipping as well as insurance in cases where loss or damage arise without fault or inattention on the part of the borrowers. A specified number of catalogues and/or posters are often included in the exhibition fee. These may be distributed by the centre free of charge or sold by the centre at the equivalent selling price asked by the Art Gallery of Ontario Gallery Shop and Reproduction Shop. Further information is contained in the information kit sent two months prior to the exhibition date.

Space Requirement

Please note that the space requirement given in running metres in the *Catalogue* is simply twice the total horizontal measurement of all the works, frame to frame, and represents the approximate wall space required for the exhibition. Space required for three-dimensional work is given in square metres.

Insurance and Protection

The Art Gallery of Ontario Extension Services limits the privilege of borrowing to those institutions which maintain a good record in handling exhibitions.

All the exhibitions are insured during transit and display. This does not absolve the exhibitors from responsibility while the exhibition is in their care. If

Extension Services has reason to believe that the exhibitor is guilty of negligence in not providing adequate protection against fire, theft and damage, or of negligence in packing, disregarding instructions or not reporting damage immediately, the exhibitor may be held responsible for claims resulting from damage or loss. Therefore it is essential that the exhibitor carry insurance to cover legal liability.

All damage should be reported immediately to the Scheduling Officer, Art Gallery of Ontario Extension Services, (416) 977-0414.

Publicity
Acknowledgements to the Art Gallery of Ontario and to persons and institutions lending the exhibitions should be made in all public announcements, invitations, posters, press releases, radio, and television.

A small kit containing a press release and selected photographs will be sent two months in advance of the opening of exhibitions for the use of the centre.

Sale of Works
Many of the works included in the Art Gallery of Ontario Extension Services circulating exhibitions are for sale. Inquiries regarding purchase should be addressed to Extension Services which will, in turn, direct them to the artist/lender.

The Art Gallery of Ontario receives no commission on sales.

Catalogues and Audio-Visual Material
Where catalogues, catalogue-folders, posters, films, slides or videotapes are included with an exhibition, their costs are absorbed by the Art Gallery of Ontario.

Admission Charge
We recognize that it is the privilege of the exhibiting centre to establish its own admission policy. However, it should be understood that, due to the nature of the subsidy of the exhibitions offered by the Art Gallery of Ontario, the admission charge should not be unreasonable, and should be commensurate with the exhibition's quality and the costs of the exhibition to the exhibiting centre.

Shipping
All shipments of exhibitions are "door-to-door," and when heavy crates are expected, arrangements for handling should be made by the exhibiting centre. The weight given is the approximate weight of each crate. If the crates are heavy and you do not have anyone available to assist the driver, notify your CN/CP shipping agent that it is a two-man pick-up to avoid unnecessary delays. When telephoning your shipping agent, be certain to specify that the crates are blue and contain works of art from the Art Gallery of Ontario. This will ensure careful handling.

Shipping arrangements are made by the Art Gallery of Ontario Extension Services. However, if the exhibition is being shipped by train, you are requested to confirm the forwarding date with your local CN/CP Express agent three days prior to pick-up. All centres are required to obtain an Express Prepaid Shipping Contract book from their local CN/CP Express agent. Please ship the exhibition *prepaid* (indicating the Art Gallery of Ontario as the shipper) to the next receiving centre according to the Shipping Advice/Departure in the kit. *Please do not insure in transit.*

FINANCIAL ASSISTANCE
Requests for financial assistance in the visual arts from community groups and art organizations should be directed to the Visual Arts Officer, Ontario Arts Council, 151 Bloor Street West, Toronto, Ontario M5S 1T6.

SPECIAL LOANS FROM THE COLLECTION OF THE ART GALLERY OF ONTARIO
A number of works are available for extended loan to art galleries in the Province of Ontario. Please direct inquiries to the Head, Extension Services.

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*Max Beckmann: Gesichter Portfolio**
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Canadian Art to 1945
Canadian Historical Art to the Group of Seven
*Canadian Portraiture**
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*Collecting of the Hague School in Canada**
Contemporary Canadian Painting
Contemporary Canadian Sculpture
Maurice Cullen
The Development of Abstraction
*The English Reproductive Print 1775-1900**
The Group of Seven
The History of Printmaking Techniques
*A. Y. Jackson**
*John Baptist Jackson: The Venetian Set**
Cornelius Krieghoff
The Henry Moore Collection in the Art Gallery of Ontario
James Wilson Morrice
Printmaking Techniques
Realism in Contemporary Canadian Art
F. H. Varley
What is Modern Art?

Community Responsibilities
When requesting your speaker, specify the subject you would like addressed and whether it be a gallery talk in support of a travelling exhibition or a lecture with slide presentation. In both cases, it is the community's responsibility to properly advertise this event in order to gather an audience. If you are requesting a lecture, you must arrange for an adequate space as well as provide equipment for slide presentation. Your evaluation of each Speakers Service event is necessary in order for us to serve you better. Therefore, we request that you complete an Evaluation Form.

Booking Speakers Service
Select your subject from the list above and fill in your Speakers Service Booking Form at the back of this catalogue. When booking your exhibition, consider selecting a subject to complement your program. Bookings should be requested at least two months in advance. Cancellations should be received two weeks in advance; otherwise, the full fee will be charged to compensate the speaker for research time.

SPEAKERS SERVICE

Speakers Service was initiated in 1978 with funding from Outreach Ontario, and operated as a cost-free program to communities in Ontario. Since Outreach Ontario is no longer able to continue funding this service as an ongoing program, the Art Gallery of Ontario supports Speakers Service on a cost-sharing basis with centres booking this service. A flat fee of $125.00 per lecture or gallery talk is charged to the centre by the Art Gallery of Ontario Extension Services. The Art Gallery of Ontario will continue to assume all remaining costs for each program. For more information on Speakers Service, contact Assistant to the Head, Extension Services at (416) 977-0414.

Artists with their Work

Lenni Workman conducting workshop at the Thunder Bay National Exhibition Centre, September 1982.

Photo: Courtesy Kingston Artists' Association Inc.

An Whitlock with her installation at the Kingston Artists' Association, October 1982.

The "Artists with their Work" Program provides communities in Ontario with exhibitions of contemporary art by artists working in a variety of media. The program includes artists who approach their work in a more traditional manner, as well as those whose work is of an experimental or innovative nature. In conjunction with an exhibition which may remain on view for three to four weeks, the artist is available to visit the community. The artist can be available to lecture on his or her work, conduct workshops, or participate in related community activities from one to three days. The artist's workshops may concentrate on such areas as: techniques and approaches to painting, drawing, and sculpture; printing processes such as lithography, etching, and engraving; and conceptualization and development of film, photography, holography, video and/or performance projects.

Artists working in film, video, and projects and performance may be requested for an evening session, a day-long conference, or weekend workshop, without an accompanying exhibition. The artist will bring his or her film or videotape and may develop a project or performance designed specifically for the community in consultation with the host centre.

The extent and nature of the exhibition, as well as the artist's involvement, can be as limited or as extensive as the community's own interests and requirements. In most cases, such details are coordinated directly between the community and the artist with the Program Coordinator acting in an advisory capacity.

"Artists with their Work" may be used by art galleries, art clubs, libraries, and universities or colleges which have an exhibition space and make the entire program accessible to the general public. The program is also directed toward communities which do not usually have access to this type of exhibition/workshop situation and, for this reason, the program is not available to centres in the Metropolitan Toronto area.

Photo: Courtesy Art Gallery of Peterborough.

Milly Ristvedt conducting workshop at the Art Gallery of Peterborough, June 1983.

PARTICIPATING ARTISTS BY MEDIUM 1984

The artists listed below are available depending upon previous commitments and upon consultation with the Program Coordinator. Please contact the "Artists with their Work" Office to discuss your program before approaching the artist. All requests should be accompanied by a completed Booking Form and mailed to the Art Gallery of Ontario Extension Services.

Program requests for the period of April 1984 to March 1985 should be submitted by January 1984.

Filmmaking
Martha Davis
Judith Doyle
Peter Dudar
Bruce Elder
Fast Würms Films
Anna Gronau
Rick Hancox
Patrick Jenkins
Richard Kerr
Ross McLaren
Sandra Meigs
John Porter
Villem Teder

Holography
Fringe Research

Multi-Media
Iain Baxter
Arlene Berman
Fringe Research
Katja Jacobs
Tonie Leshyk

Painting and Drawing
Sandra Altwerger
Iain Baxter
Ron Benner
Arlene Berman
Therese Bolliger
Brian Burnett
Barbara Caruso
Wendy Coad
Lynn Donoghue
Oliver Girling
Alexandra Hall
Renée Van Halm
Dieter Hastenteufel
Janis Hoogstraten
Katja Jacobs
Rae Johnson
Shelagh Keeley
Brian Kipping
Joan Krawczyk
Sandra Meigs
Diane Pugen
Malcolm Rains
Milly Ristvedt
Miho Sawada
Judith Schwarz
Tony Wilson
Jan Winton
Lenni Workman

Printmaking
Sandra Altwerger
Alison Brannen
Moira Clark
Jennifer Dickson
Judy Gouin
Alexandra Hall
Brian Kipping
Diane Pugen
Tony Wilson
Jan Winton

Photography
Linda Corbett
Marlene Creates
Jennifer Dickson
Suzy Lake
Reinhard Reitzenstein
Jayce Salloum
George Whiteside
Pamela Williams

Projects and Performance
David Buchan
Elizabeth Chitty
Judith Doyle
Tom Sherman

Sculpture/Installation
Ron Benner
Tom Benner
Therese Bolliger
Marlene Creates
Stephen Cruise
Juan Geuer
Mark Gomes
Renée Van Halm
Dieter Hastenteufel
Clarissa Inglis
Tonie Leshyk
John McKinnon
Malcolm Rains
Reinhard Reitzenstein
Miho Sawada
Susan Schelle
Judith Schwarz
Gail Swithenbank
An Whitlock

Video
Colin Campbell
Elizabeth Chitty
Teri Chmilar
General Idea
Nancy Nicol
Tom Sherman
Lisa Steele
Kathleen Wiwcharuk

RESPONSIBILITIES

1. The Exhibiting Centre:

(a) Inform the Program Coordinator of all arrangements and maintain this contact before, during, and at the conclusion of the exhibition.

(b) Provide and pay for hotel/motel accommodation and living expenses of the artist while in the community (maximum of three days). If the honorarium exceeds the maximum offered, the difference must be met by the exhibiting centre.

(c) Provide and pay for "All Risks" insurance on the artist's works "nail to nail" (from the lender of the work to the borrower and back to the lender), with an agreed value for each work. It is essential that the centre carry insurance to cover legal liability.

(d) Pay for any costs for labour which may be required in loading and unloading the truck, or in installing or dismantling the exhibition.

(e) Responsible for items forming the exhibition from the time the works are received by the exhibiting centre until it relinquishes control.

(f) Responsible for securely rewrapping/crating works for their return shipment.

(g) Provide suitable film or video screening facilities and a trained projectionist if a filmmaker or video artist has been requested.

(h) Develop maximum interest and involvement within the community, undertake comprehensive publicity and pay for any costs involved (catalogue, invitations, publicity releases, advertisements, etc.).

(i) Provide the Program Coordinator with slides of the installation of the exhibition and submit a follow-up report on the program including copies of all publicity material, photographs of workshops/lectures, newspaper articles, attendance estimates, etc.

Note: Charging registration fees for workshops is discouraged, but if necessary, such fees should only by used to cover additional related expenses. Information on individual artists is available from the "Artists with their Work" Catalogue and in biographical files maintained in the "Artists with their Work" Office.

2. Art Gallery of Ontario:

(a) Responsible for initiating contact between the exhibiting centre and the artist and coordinating all aspects of the program.

(b) Make arrangements and pay for transportation of the artist's works to and from the exhibiting centre (within Ontario).

(c) Make arrangements and pay for artist's travel to and from the exhibiting centre.

(d) Pay artist's honoraria for the exhibitions and workshops. The workshop honorarium is commensurate with the time spent at the exhibiting centre.

(e) Pay for film or video rentals if required. The rental fee must be discussed with the Program Coordinator and approved in advance.

(f) The Art Gallery of Ontario will be held harmless from all claims and expenses arising from damage that may occur to the work loaned. The insurance is undertaken by the exhibiting centre.

3. Artist:

(a) Lend works as requested for a period of three to four weeks. The exhibition dates are to be agreed upon with the exhibiting centre. A fully detailed list of the contents of the exhibition (including insurance evaluations) must be forwarded to the Program Coordinator no later than three months in advance of the exhibition opening.

(b) Be present in the community on the specified workshop dates and finalize all details regarding workshops directly with the exhibiting centre.

(c) Communicate all program plans and changes to plans to the Program Coordinator.

(d) Responsible for wrapping works securely for shipment.

(e) Submit a written report or comments following the exhibition and forward invoices to the Art Gallery of Ontario.

Photo: Courtesy Artcite, Inc., Windsor.

Mark Gomes installation at Artcite, Inc., Windsor, July 1983.

UPCOMING "ARTISTS WITH THEIR WORK" PROGRAMS: 1984

Clarissa Inglis: Installation
Hennepin Art Gallery, Welland
January 6–28, 1984

Dieter Hastenteufel: Installation
Niagara Artists' Centre, St. Catharines
January 7–28, 1984

Renée Van Halm: Installation
Art Gallery of Peterborough
January 19–February 12, 1984

Fringe Research: Holography
Cambridge Library and Arts Centre
January 23–February 11, 1984

Reinhard Reitzenstein: Installation
The Station Gallery, Whitby
February 4–26, 1984

Jim Anderson: Filmmaking
Monitor North, Thunder Bay
February 9–11, 1984

Bruce Elder: Filmmaking
Kitchener/Waterloo Art Gallery, Kitchener
February 22, 1984

Rick Hancox: Filmmaking
Oakville Centennial Gallery
February 28, 1984

Fringe Research: Holography
Thunder Bay National Exhibition Centre and Centre for Indian Art
March 1–25, 1984

Susan Schelle: Installation
Forest City Gallery, London, Ontario
March 2–28, 1984

Villem Teder: Filmmaking
Kingston Artists' Association Inc.
March 6–8, 1984

Dennis Geden: Painting
Hennepin Art Gallery, Welland
March 9–31, 1984

Judith Doyle: Filmmaking
Kingston Artists' Association Inc.
March 28–30, 1984

"ARTISTS WITH THEIR WORK"

Dennis Geden: Painting
Art Gallery of St. Thomas-Elgin, St. Thomas
April 4–29, 1984

Tom Benner: Installation
Chatham Cultural Centre
April 6–29, 1984

Jim Anderson: Filmmaking
Zøne Cinema, Hamilton
April 7, 1984

Lisa Steele: Video
Monitor North, Thunder Bay
April 7–9, 1984

Rick Hancox: Filmmaking
Zøne Cinema, Hamilton
April 28, 1984

Suzy Lake: Photography
Niagara Artists' Centre, St. Catharines
May 5–26, 1984

Sandra Altwerger: Painting
The Station Gallery, Whitby
May 5–27, 1984

Teri Chmilar: Video
Monitor North, Thunder Bay
May 1984

Diane Pugen: Prints and Drawings
Temiskaming Art Gallery, Haileybury
May 14–June 4, 1984

Anne Meredith Barry: Painting and Printmaking
Tom Thomson Memorial Gallery and Museum
of Fine Art, Owen Sound
June 1984

Tom Benner: Installation
White Water Gallery, North Bay
August 1984

Judy Gouin: Printmaking
The Station Gallery, Whitby
September 8–30, 1984

Brian Kipping and John McKinnon
White Water Gallery, North Bay
November 1984

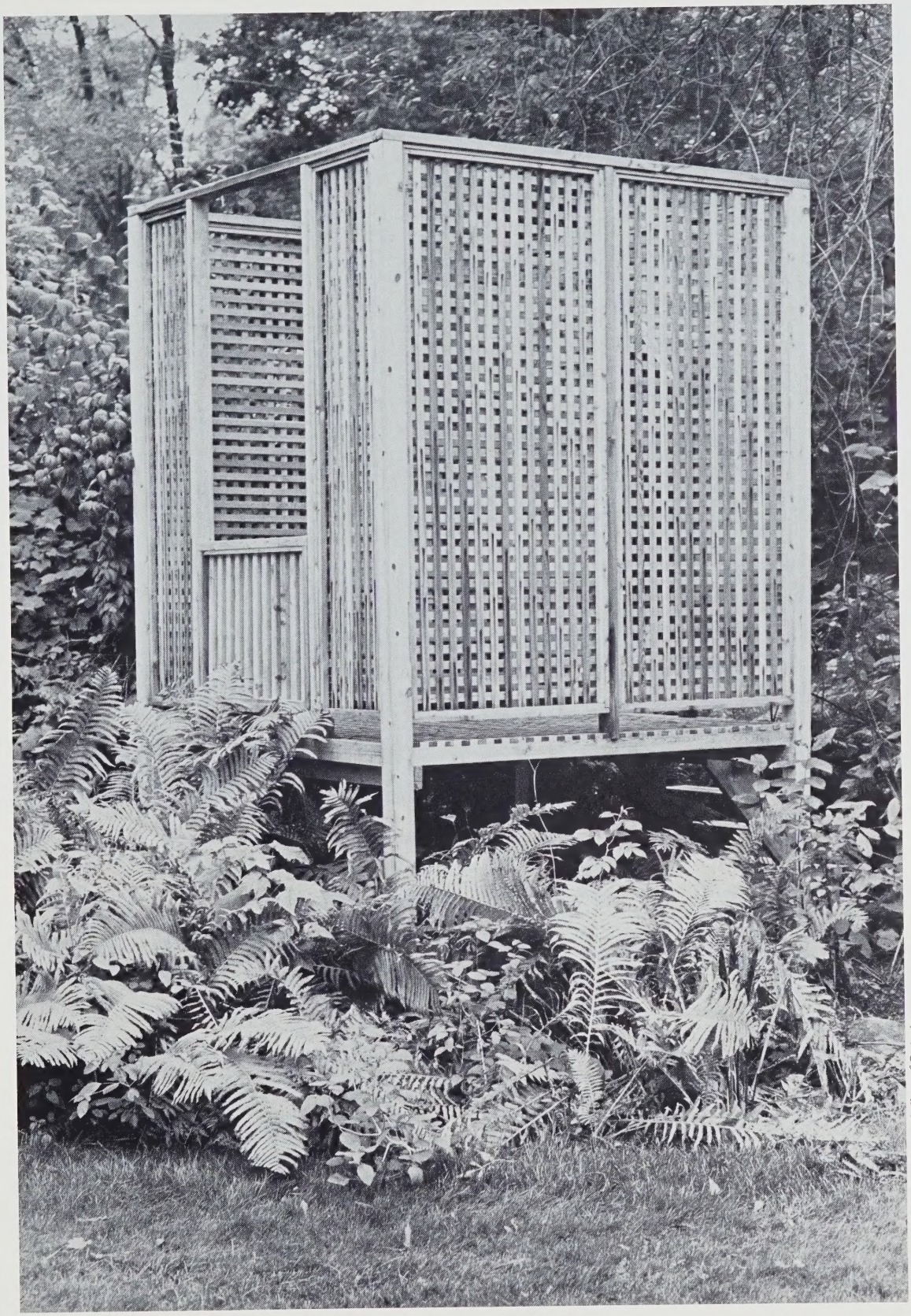

Photo: Brian Groombridge, Art Gallery of Ontario

Forest Room by **Judith Schwarz** at the Guild Inn, Scarborough, 1982

Photo: Courtesy *The Cambridge Daily Reporter*

Tony Wilson with workshop participants at the Cambridge Public Library and Arts Centre, Preston Branch, April 1982.

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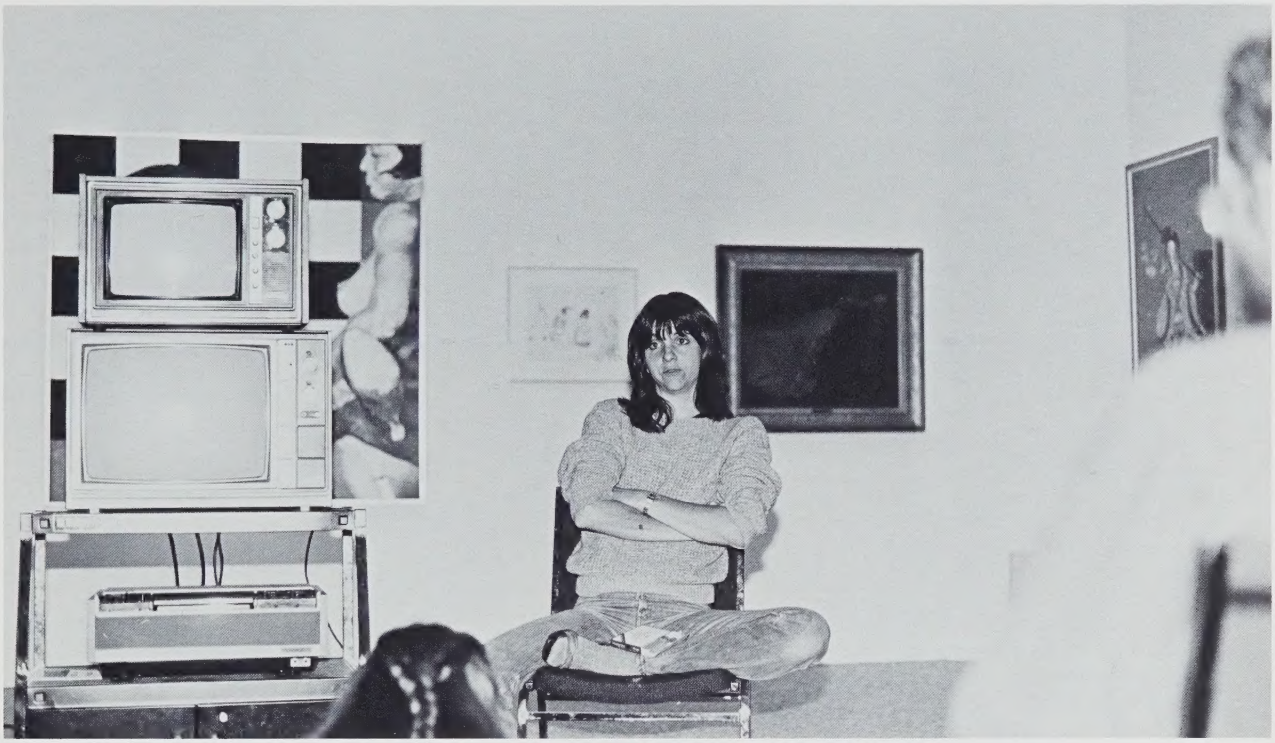

Lisa Steele at the McIntosh Gallery, London, Ontario (September 1982)

PARTICIPATING ARTISTS BY MEDIUM 1983

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Program requests for the period of April 1983 to March 1984 should be submitted by January 1983.

Filmmaking
Jim Anderson
Martha Davis
Judith Doyle
Bruce Elder
Fast Wurms Films
Rick Hancox
Patrick Jenkins
Ross McLaren
Sandra Meigs
John Porter
Villem Teder

Holography
Fringe Research

Multi-media
Barbara Astman
Iain Baxter
Arlene Berman
Fringe Research
Gary Greenwood
Katja Jacobs
Tonie Leshyk

Painting and Drawing
Sandra Altwerger
Anne Meredith Barry
Iain Baxter
Ron Benner
Arlene Berman
Andrea Bolley
Therese Bolliger
Richard Bonderenko
Barbara Caruso
Lynn Donoghue
Erik Gamble
Dennis Geden
Alexandra (Barbara) Hall
Renée Van Halm
Dieter Hastenteufel
Nancy Hazelgrove
Janet Hendershot
Peter Hill
Judith Huntress-Allsopp
Denise Ireland
Katja Jacobs
Shelagh Keeley
Brian Kipping
Sandra Meigs
Diane Pugen
Milly Ristvedt-Handerek
Miho Sawada
Judith Schwarz
Tony Wilson
Lenni Workman

Printmaking
Sandra Altwerger
Anne Meredith Barry
Alison Brannen
Dennis Geden
Judy Gouin
Alexandra (Barbara) Hall
Brian Kipping
Diane Pugen
Tony Wilson

Photography
Barbara Astman
Linda Corbett
Marlene Creates
Andrew Danson
Suzy Lake
Reinhard Reitzenstein
Jayce Salloum
Shin Sugino
George Whiteside

Projects and Performance
David Buchan
Elizabeth Chitty
Judith Doyle
Noel Harding
Tom Sherman

Sculpture/Installation
Ron Benner
Tom Benner
Therese Bolliger
Marlene Creates
Stephen Cruise
Michael P. Czerewko
Mark Gomes
Renée Van Halm
Dieter Hastenteufel
Clarissa Inglis
Tonie Leshyk
Karena Massengill
John McKinnon
Halyna Mordowanec
Malcolm Rains
Reinhard Reitzenstein
Miho Sawada
Susan Schelle
Judith Schwarz
Gail Swithenbank
An Whitlock

Video
Colin Campbell
Elizabeth Chitty
Teri Chmilar
General Idea
Noel Harding
Nancy Nicol
Tom Sherman
Lisa Steele
Kathleen Wiwcharuk

RESPONSIBILITIES

1. The Exhibiting Centre:

(a) Inform the Program Coordinator of all arrangements and maintain this contact before, during, and at the conclusion of the exhibition.
(b) Provide and pay for hotel/motel accommodation and living expenses of the artist while in the community (maximum of three days). If the honorarium exceeds the maximum offered, the difference must be met by the exhibiting centre.
(c) Provide and pay for "All Risks" insurance on the artist's works "nail to nail" (from the lender of the work to the borrower and back to the lender), with an agreed value for each work. It is essential that the centre carry insurance to cover legal liability.
(d) Pay for any costs for labour which may be required in loading and unloading the truck, or in installing or dismantling the exhibition.
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(f) Responsible for securely rewrapping/crating works for their return shipment.
(g) Provide suitable film or video screening facilities and a trained projectionist if a filmmaker or video artist has been requested.
(h) Develop maximum interest and involvement within the community, undertake comprehensive publicity and pay for any costs involved (catalogue, invitations, publicity releases, advertisements, etc.).
(i) Provide the Program Coordinator with slides of the installation of the exhibition and submit a follow-up report on the program including copies of all publicity material, photographs of workshops/lectures, newspaper articles, attendance estimates, etc.

Note: Charging registration fees for workshops is discouraged, but if necessary, such fees should only by used to cover additional related expenses. Information on individual artists is available from the "Artists with their Work" Catalogue and in biographical files maintained in the "Artists with their Work" Office.

2. Art Gallery of Ontario:

(a) Responsible for initiating contact between the exhibiting centre and the artist and coordinating all aspects of the program.
(b) Make arrangements and pay for transportation of the artist's works to and from the exhibiting centre (within Ontario).
(c) Make arrangements and pay for artist's travel to and from the exhibiting centre.
(d) Pay artist's honoraria for the exhibitions and workshops. The workshop honorarium is commensurate with the time spent at the exhibiting centre.
(e) Pay for film or video rentals if required. The rental fee must be discussed with the Program Coordinator and approved in advance.
(d) The Art Gallery of Ontario will be held harmless from all claims and expenses arising from damage that may occur to the work loaned. The insurance is undertaken by the exhibiting centre.

3. Artist:

(a) Lend works as requested for a period of three to four weeks. The exhibition dates are to be agreed upon with the exhibiting centre. A fully detailed list of the contents of the exhibition (including insurance evaluations) must be forwarded to the Program Coordinator no later than three months in advance of the exhibition opening.
(b) Be present in the community on the specified workshop dates and finalize all details regarding workshops directly with the exhibiting centre.
(c) Communicate all program plans and changes to plans to the Program Coordinator.
(d) Responsible for wrapping works securely for shipment.
(e) Submit a written report or comments following the exhibition and forward invoices to the Art Gallery of Ontario.

Photo: Willy Waterton, Owen Sound Sun Times.

"But where do we hang it?" **Miho Sawada** during children's workshop for the Grey-Bruce Arts Council's Artfest '81, Owen Sound

Dieter Hastenteufel conducting children's workshop at Art Gallery of Peterborough during Peterborough Summer Festival, 1981

"Artists with their Work" is a visiting artists program. It is designed to provide communities in Ontario with access to exhibitions of current work by a selection of contemporary artists practising in a variety of disciplines. The program includes artists who approach their work in a more traditional manner, as well as those whose work is of an experimental or innovative nature. In conjunction with an exhibition which may remain on view for three to four weeks, the artist is available to visit the community. The artist can be available to lecture on his or her work, conduct workshops, or participate in related community activities from one to three days. The artist workshops may concentrate on such areas as: techniques and approaches to painting, drawing, and sculpture; printing processes such as lithography, etching, and engraving; and conceptualization and development of film, photography, video and/or performance projects.

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Photo: M. Sawada

David Bierk explaining his work to a group of students during Grey-Bruce Arts Council's Artfest '81

The following artists are available in 1982 depending upon previous commitments:

Filmmaking
Jim Anderson, Bruce Elder, Rick Hancox, Patrick Jenkins, Ross McLaren, John Porter

Holography
Fringe Research (Michael Sowdon and David Hylinsky)

Multi-Media
Arlene Berman, Helen Duffy, Gary Greenwood, Katja Jacobs, Tonie Leshyk, Dennis Tourbin

Painting and Drawing
Sandra Altwerger, Ron Benner, Arlene Berman, David Bierk, Andrea Bolley, Therese Bolliger, Richard Bonderenko, John Boyle, Lynn Donoghue, Erik Gamble, Dennis Geden, Barbara Hall, Renée Van Halm, Dieter Hastenteufel, Nancy Hazelgrove, Janet Hendershot, Peter Hill, Denise Ireland, Katja Jacobs, Brian Kipping, Harold Klunder, Peter Kolisnyk, Angeline Kyba, Rita Letendre, John MacGregor, Diane Pugen, Miho Sawada, Tim Whiten, Tony Wilson, Lenni Workman

Printmaking
Sandra Altwerger, Anne Meredith Barry, Saul Field, Dennis Geden, Barbara Hall, Brian Kelley, Brian Kipping, Diane Pugen, Jean Townsend, Tony Wilson

Photography
Barbara Astman, Marlene Creates, Andrew Danson, Ray van Dusen, Fringe Research, Suzy Lake, Neil Newton, Reinhard Reitzenstein, Shin Sugino, George Whiteside

Projects and Performance
David Buchan, Noel Harding, Tom Sherman, Dennis Tourbin

Sculpture/Installation
Ron Benner, Therese Bolliger, Marlene Creates, Stephen Cruise, Michael P. Czerewko, Kosso Eloul, Mark Gomes, Renée Van Halm, Dieter Hastenteufel, Stephen Hogbin, Peter Kolisnyk, Tonie Leshyk, Karena Massengill, Elizabeth Mudge Massey, John McKinnon, Halyna Mordowanec, Malcolm Rains, Reinhard Reitzenstein, Miho Sawada, Bart Uchida, Tim Whiten, An Whitlock

Video
Colin Campbell, Noel Harding, Tom Sherman, Lisa Steele

RESPONSIBILITIES

1. The Exhibiting Centre:

(a) Inform the Program Coordinator of all arrangements and maintain this contact before, during, and at the conclusion of the exhibition.

(b) Provide and pay for hotel/motel accommodation and living expenses of the artist while in the community (maximum of three days). If more than one artist is requested or if the honorarium exceeds the maximum offered, the difference must be met by the exhibiting centre.

(c) Provide and pay for "All Risks" insurance on the artist's works "nail to nail" (from the lender of the work to the borrower and back to the lender), with an agreed value for each work. It is essential that the centre carry insurance to cover legal liability.

(d) Pay for any costs for labour which may be required in loading and unloading the truck, or in installing or dismantling the exhibition.

(e) Responsible for items forming the exhibition from the time the works are received by the exhibiting centre until it relinquishes control.

(f) Responsible for securely rewrapping/crating works for their return shipment.

(g) Provide suitable film or video screening facilities and a trained projectionist if a filmmaker or video artist has been requested.

(h) Develop maximum interest and involvement within the community, undertake comprehensive publicity and pay for any costs involved (catalogue, invitations, publicity releases, advertisements, etc.).

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2. Art Gallery of Ontario:

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(f) The Art Gallery of Ontario will be held harmless from all claims and expenses arising from damage that may occur to the work loaned. The insurance is undertaken by the exhibiting centre.

Photo: T. Regenbogen

Halyna Mordowanec with *Branch... Wall* (acrysol, ruoplex, aluminum screen)

3. Artist:

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(b) Be present in the community on the specified workshop dates and finalize all details regarding workshops directly with the exhibiting centre.

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(d) Responsible for wrapping works securely for shipment.

(e) Submit a written report or comments following the exhibition and forward invoices to the Art Gallery of Ontario.

"ARTISTS WITH THEIR WORK" BOOKING FORM

Centre

Telephone

Address

Name of person to contact

Telephone

Artists requested

1st choice

2nd choice

3rd choice

Exhibition/Screening dates (inclusive)

Exhibition location (gallery or room). Please include floor plan.

Workshop dates (maximum of three days)

Workshop location

Anticipated number of participants

Workshop facilities available

Specific workshop plans

Day 1

Day 2

Day 3

Please read carefully the responsibilities of the respective parties on the reverse of this Booking Form. Complete form and forward to:

Program Coordinator
Extension Services
Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario M5T 1G4

Signed

Dated

RESPONSIBILITIES

1. The Exhibiting Centre:

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3. Artist:

(a) Lend works as requested for a period of three to four weeks. The exhibition dates are to be agreed upon with the exhibiting centre. A fully detailed list of the contents of the exhibition (including insurance evaluations) must be forwarded to the Program Coordinator no later than three months in advance of the exhibition opening.

(b) Be present in the community on the specified workshop dates and finalize all details regarding workshops directly with the exhibiting centre.

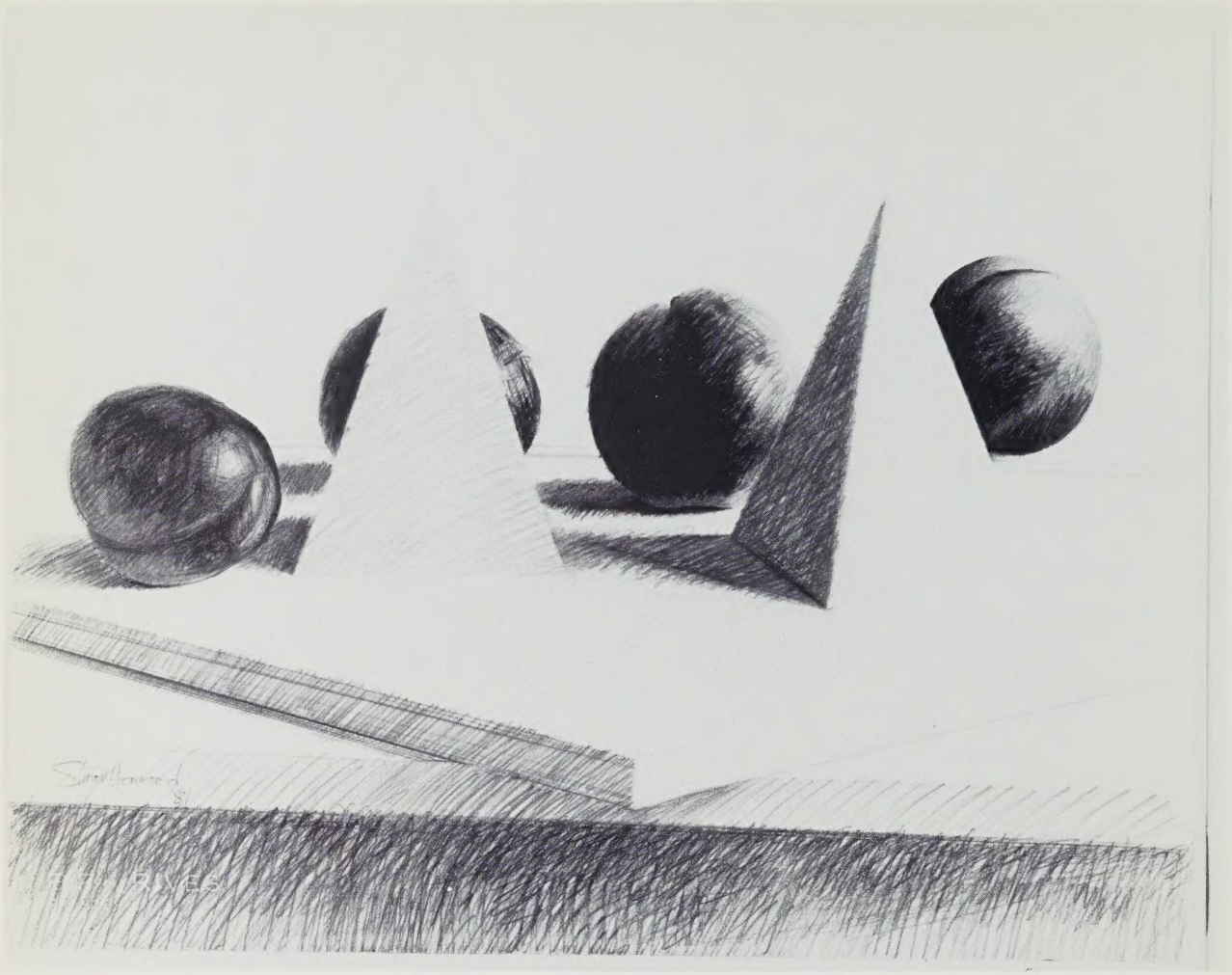
(c) Communicate all program plans and changes to plans to the Program Coordinator.

(d) Responsible for wrapping works securely for shipment.

(e) Submit a written report or comments following the exhibition and forward invoices to the Art Gallery of Ontario.

Contact

Christopher Broadhurst, *Small Offering*, 1982, oil on canvas, 91.4 x 68.6 cm, Courtesy of Gallery Quan



Simon Harwood, *Still Life with Nectarines III*, September 1981, coloured pencil on paper, 50.0 x 64.1 cm (paper), Collection Bill and Pamela Johnson

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If this is the first time you are booking *Contact* exhibitions, please note that our staff are available to visit your exhibition space and assist you with any details or queries you may have.

An illustrated brochure accompanies each exhibition.

Contact exhibitions are transported by CN/CP. Organized for provincial circulation by the Art Gallery of Ontario.

Space: Maximum 20 running metres (65 r.ft.)

Weight: Maximum of 3 crates not exceeding 90 kg (200 lb.) each. When exhibitions include three-dimensional art, crate numbers will increase to accommodate cases. Two people will be required to handle the crates. Note: a two-person delivery is available from your CN/CP agent upon request.

Fee: $50 including 50 brochures

Security: Secure night locks on all doors and windows. Periodic staff patrols. Small works must be screwed to the wall.

Lighting: Incandescent and/or fluorescent, fitted with ultraviolet filters. No direct sunlight. For information regarding the purchase of ultraviolet filters, contact the Scheduling Officer at (416) 977-0414. The Art Gallery of Ontario has a small supply of filters available for loan.

Temperature and humidity: Minimum fluctuations

Robert Rauschenberg, *Canto XVII from Dante's Inferno*, colour facsimile reproduction, 36.8 x 29.2 cm, Collection E. P. Taylor Reference Library, Art Gallery of Ontario. Gift from the Women's Committee Fund, 1965

Christopher Broadhurst: Paintings

Whether the current interest in figurative painting is a revival or a survival is a matter of perspective. But that many young painters, in ways as diverse as the individuals themselves, are choosing to paint figuratively is a matter of record. Christopher Broadhurst's choice has, at two levels, been made within the tradition of major painting, the tradition of Matisse and Bonnard. This comes through his concentration on still-life subjects and by his conviction in the activity of painting itself. His concern is with the colours and shapes of natural objects set within everyday environments. He draws together the natural and the man-made, giving particular emphasis to the decorative aspects of things with which we surround ourselves: fabric patterns, plates, vases, furniture. And both the natural and manufactured are brought together, and made reflective of each other through the capacities of paint.

Exhibition curated by David Burnett, Curator, Canadian Contemporary Art.

Space: 8 works and 1 information panel; approximately 17 running metres (55 r.ft.)

Simon Harwood: Still Life in Relief

In this group of paintings, drawings, reliefs, and one mobile, Toronto-based artist Simon Harwood explores the idiom of still life in a sustained, highly individual manner. Produced between 1980 and 1982, a period when Harwood concentrated on still lifes, the works are highly restricted in subject matter. Almost exclusively, the contents of the works are confined to tables, jugs, and nectarines and to simple geometric forms, especially tetrahedrons. The limitations that Harwood places on his choice of objects pertain to his concern with knowing those objects well, particularly their optical and physical character. He is equally concerned with the juxtaposition of pure forms with objects taken from his everyday environment. Harwood thereby addresses the relationship between the particular and the universal, and importantly, the former's authentication of the latter.

Exhibition curated by Karen Finlay, Assistant Curator, Exhibitions.

Space: 18 works and 1 information panel; approximately 20 running metres (65 r.ft.)

Robert Rauschenberg: Dante's Inferno

Starting in the winter of 1958–59, major American artist Robert Rauschenberg (born 1925) spent two years working on a series of drawings illustrating Dante's *Inferno*. Following the form of the poem, he made one drawing as an inclusive account of each of the thirty-four cantos. Thus, particular images find their place in a complex compositional relationship which corresponds to the unfolding of the poem. Equivalents were found for Dante's engagement with affairs of his own time: centaurs become racing cars; Richard Nixon, John F. Kennedy, and Adlai Stevenson stand in for Dante's political figures. The richness of imagery is supported by richness of graphic media – the transfer process (a rubbing taken on paper from newsprint wetted with lighter fluid) combined with pencil, crayon, graphite, watercolour, gouache, and collage.

In 1964 Rauschenberg made seven lithographs as "postscripts" to the thirty-four drawings, one of which was included in each copy of a deluxe book with facsimiles of the thirty-four drawings. The book, limited to an edition of 300, is the subject of this exhibition, presenting the thirty-four facsimiles of Rauschenberg's drawings for Dante's *Inferno* and the "postscript" lithographs, *Sink* and *Plank*.

Space: 34 facsimile reproductions, 2 lithographs and 1 information panel; approximately 20 running metres (65 r.ft.)

Rideau

The prospect of further conflict with the United States following the War of 1812 prompted the building of the Rideau Canal System. Begun in 1826, it connected and made navigable a series of waterways between Ottawa and Kingston, offering a safe supply route to military outposts in Upper Canada. Although never used for this purpose and although no longer efficient for commercial transport by the 1930s, the canal survived as a unique historic monument, and as early as the turn of the 20th century, began to develop a new life as a major recreational centre.

This exhibition of sixteen colour photographs by Robert van der Hilst is a contemporary document of the Rideau, which focuses on the canal's historic past through studies of its lock structures and surrounding architecture, as well as capturing the present-day activity along

Robert van der Hilst, *View from Davis Lock Station*, 1974, Cibachrome photograph, 23.2 x 34.4 cm, Courtesy Environment Canada, Parks Canada

the waterway and revealing the scenic beauty that attracts visitors to the Rideau year-round.

Exhibition organized in conjunction with Environment Canada, Parks Canada.

Space: 16 Cibachrome photographs, 1 map and 1 information panel; approximately 16 running metres (53 r.ft.)

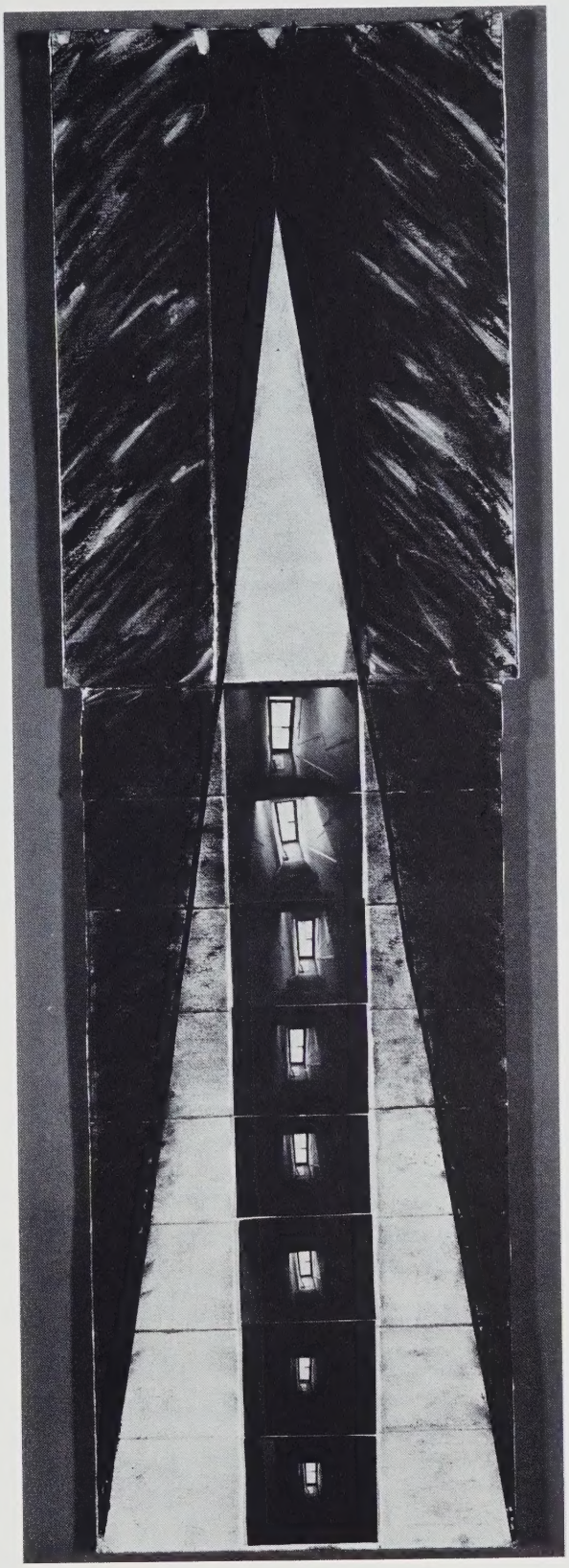
Spirits and Transformation

The traditional Eskimo beliefs in spirits and transformation still provide the inspiration for many contemporary Inuit artworks. Humans become animals, animals become humans, while spirits are everywhere. The ten sculptures and eight drawings and prints in this exhibition show some of these spirits and the transformations that can take place between the world of man and the world of animals. There are bird and mountain spirits, mermen, sea goddesses, bird-men, even birds rowing kayaks. While such creatures may represent specific myths or legendary events, they also reflect the Inuit artists' inventiveness and delight in visual play as they utilize whalebone, antler, and stone as well as graphic media to create a variety of images.

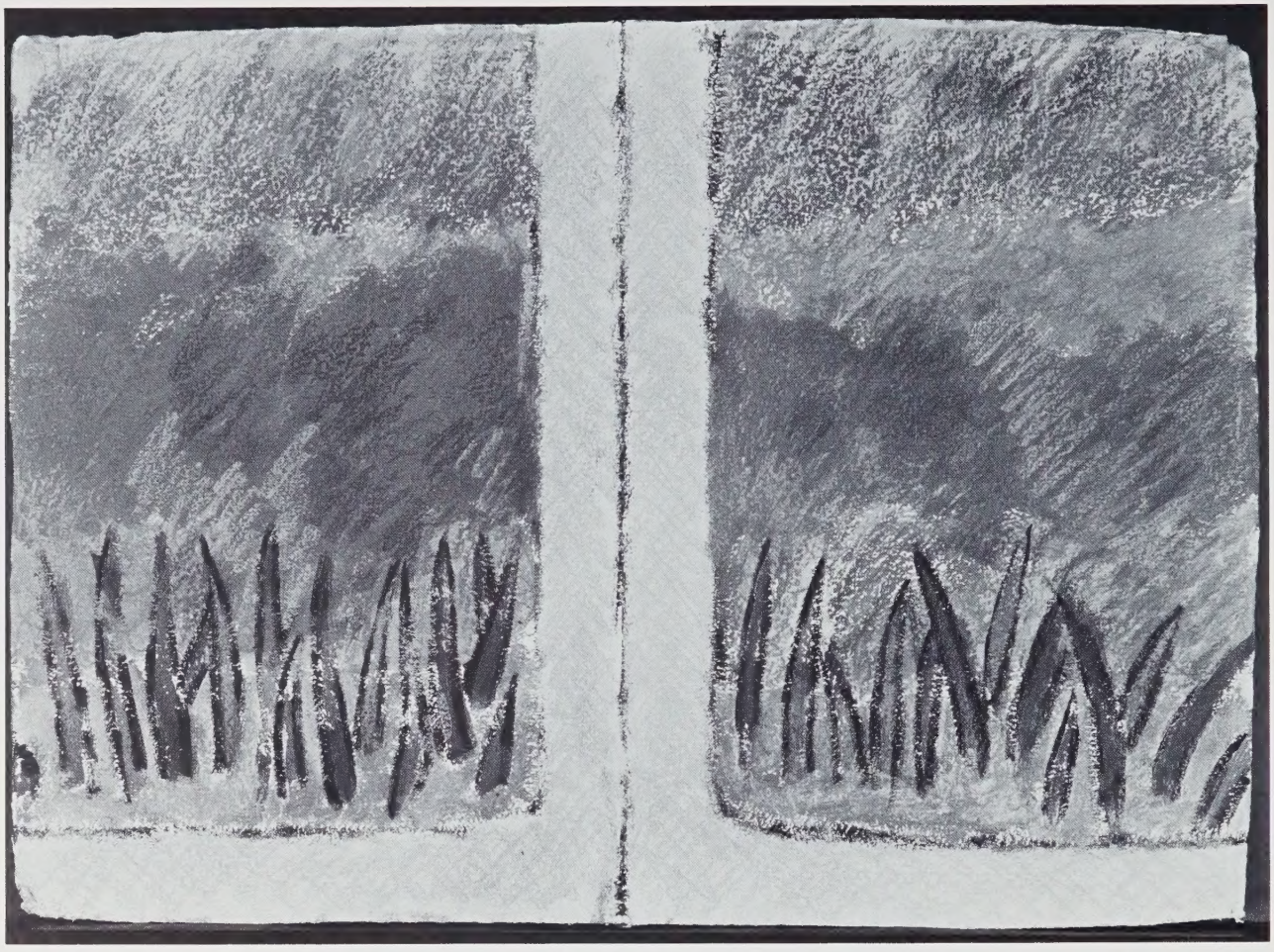
Exhibition guest curated by Jean Blodgett.

Space: 10 sculptures, 8 drawings and prints, 2 display cases and 1 information panel; approximately 20 running metres (65 r.ft.)

Lachaulassie Akesuk, *Bird/Seal*, c. 1972, dark grey stone, 14.2 x 29.3 x 10.0 cm, Collection Art Gallery of Ontario, Gift of the Klamer Family, 1978



Arlene Berman, *Stairwell Study* 1980, charcoal, tape, graphite and photographs on paper, 66 x 19.9 cm, Collection Anna-Marie Cobbold



Lupe Rodriguez, *Longpoint's Leave*, 1981; mixed media, 80.0 x 57.5 cm. Collection of the artist.

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An illustrated brochure accompanies each exhibition.

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Contact is organized for provincial circulation by the Art Gallery of Ontario.

Space: 8-15 works of art; one information panel about the artist and his or her work.

Weight: Maximum of 2 crates not exceeding 90 kg (200 lb.) each. Two people will be required to handle the crates.

Shipping: CN/CP Express

Fee: $50 including 50 brochures

Security: Secure night locks on all doors and windows. Periodic staff patrols. Small works should be screwed to the wall.

Lighting: Incandescent and/or fluorescent, fitted with ultraviolet filters. No direct sunlight. For information regarding the purchase of ultraviolet filters, contact the Scheduling Officer at (416) 977-0414. The Art Gallery of Ontario has a small supply of filters available for loan.

Temperature and humidity: Minimal fluctuations

Richard Holden, *Untitled*, 1980; Cibachrome, 15.2 x 45.7 cm. Collection of the artist.

Arlene Berman: Collage/Drawings
Throughout Arlene Berman's work runs a dialogue that operates at many levels. In this selection of seven of her collage/drawings and one collage from 1979-81, the dialogue expresses itself in the juxtaposition of simple, regular shapes with loose gestural figuration, camera imagery with hand-rendered forms, and collage with drawing. Often deriving from her experience of the urban environment or a particular architectural enclosure, her works combine fragments of her own perceptual and tactile responses to physical reality.

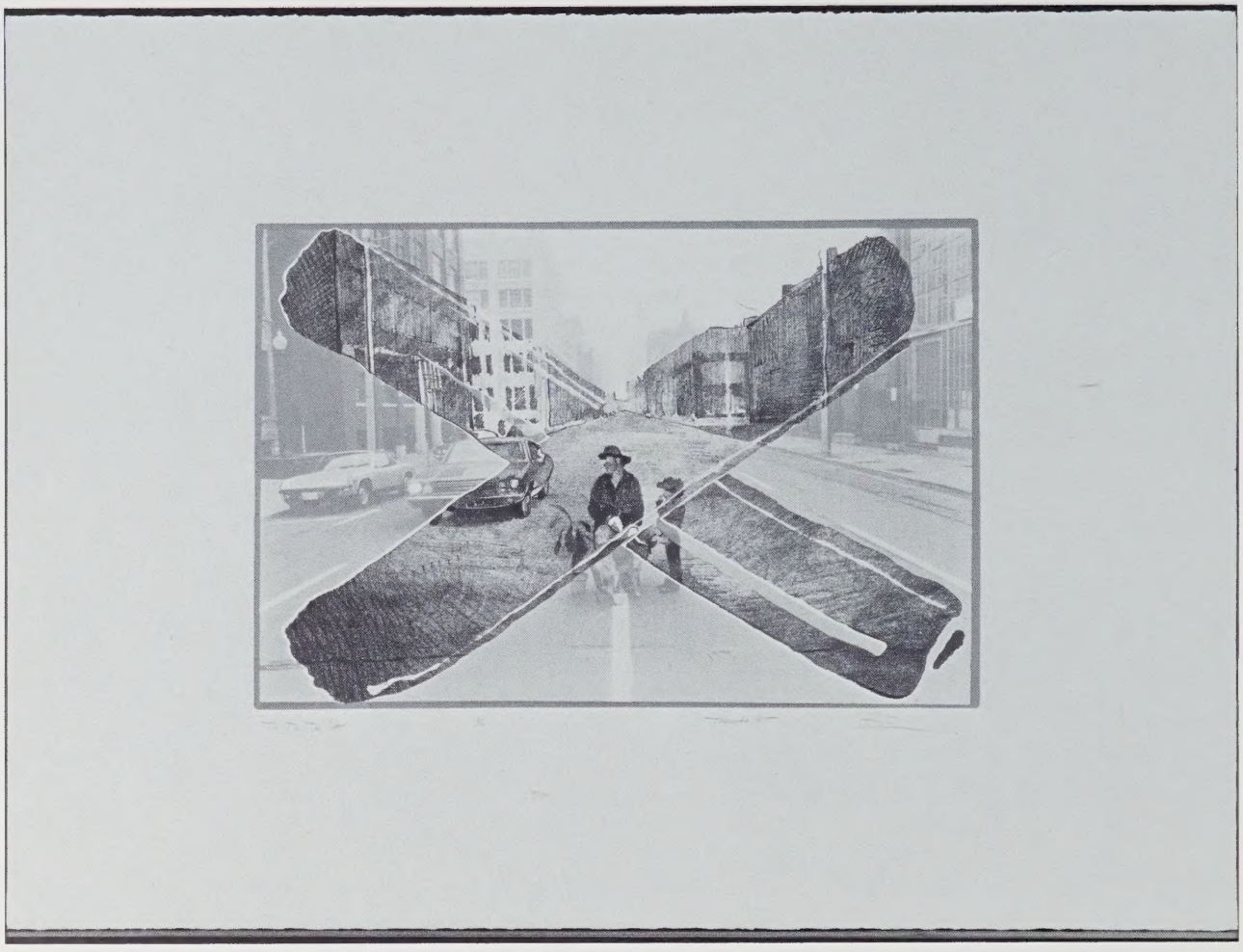
Exhibition curated by Karen Finlay, Assistant Curator, Exhibitions.

Space: 8 works and 1 information panel; approximately 15 running metres (50 r. ft.)

Richard Holden: Arctic Photographs
This exhibition comprises a selection of Cibachrome photographs from a series that Richard Holden made in the Arctic. The series is concerned with the process of the photographer coming to terms with a response to the extraordinary beauty of the landscape. The result is a group of photographs that brilliantly reflects Holden's response to being in the landscape. The images seek to establish a balance between ground and sky and to bring about a means of measuring scale and distance in surroundings with few dependable markers. The series is an impressive document of creative image making.

Exhibition curated by David Burnett, Curator, Canadian Contemporary Art.

Space: 21 framed works and 1 information panel; approximately 20 running metres (65 r. ft.). The works can be double hung.



Richard Sewell, *Tic Tac Toe Suite* (1 of 9 pieces), 1975; photoscreenprint/lithograph, 4/10, 55.8 x 76.2 cm (paper). Courtesy of the artist.

Lupe Rodriguez: Works on Paper
For some years the emphasis of many artists on aspects of conceptual and idea art has drawn them away from concern with the art object, leaving the issues of vision related through form and colour to abstract painters. More recently, however, young artists, such as Lupe Rodriguez, have sought to renew the values of those painterly issues within a context of the representational image. The ten works in this exhibition, made in acrylic and coloured crayons on rag and paper, present images that concentrate on familiar scenes and objects but transpose them through brilliantly coloured textures.

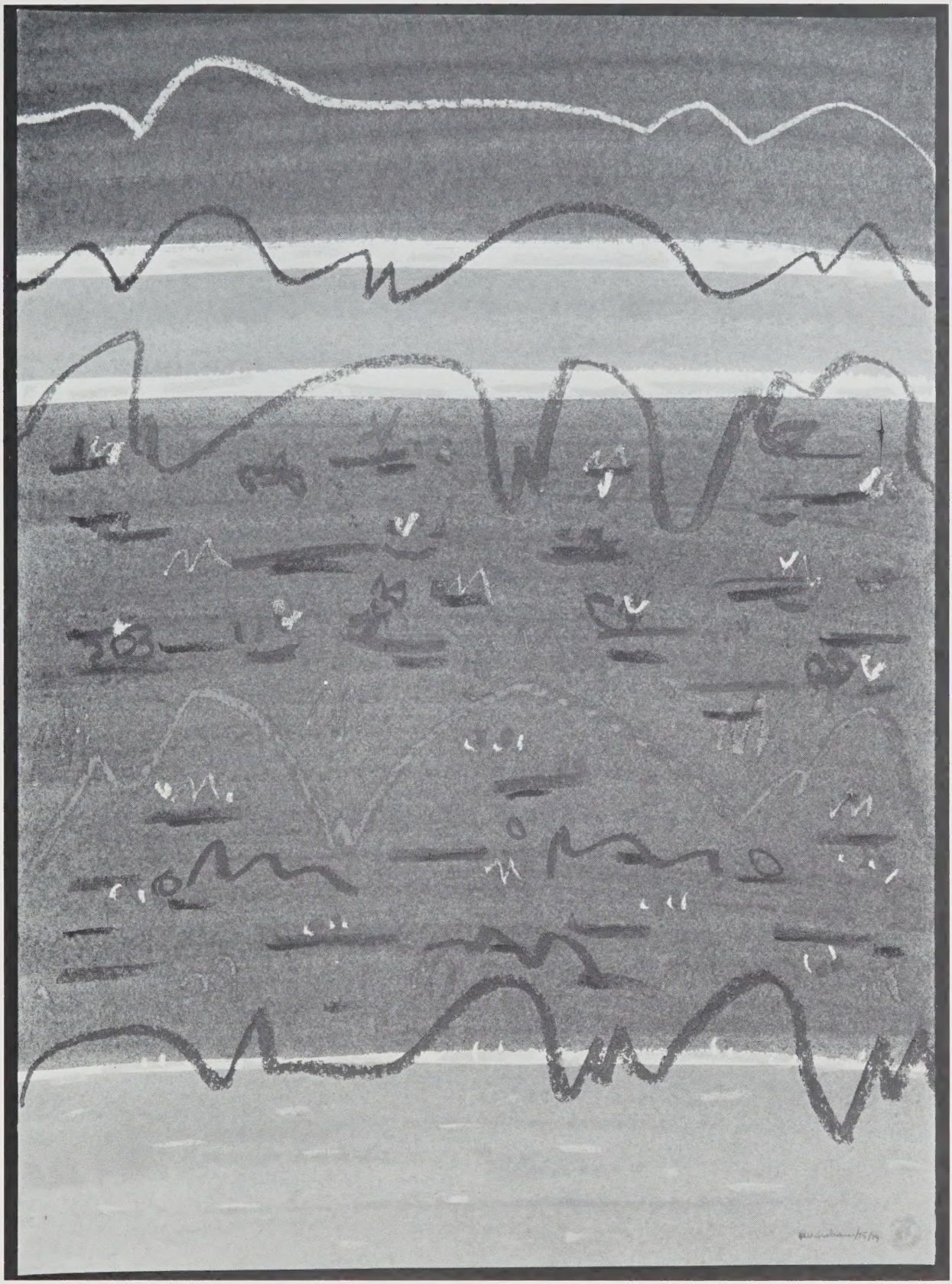
Exhibition curated by David Burnett, Curator Canadian Contemporary Art.

Space: 10 framed works and 1 information panel; approximately 15 running metres (50 r. ft.)

Richard Sewell: Tic Tac Toe Suite
As co-founder with Alexandra (Barbara) Hall of the Toronto print facility Open Studio (1970) and as a master printer himself, Richard Sewell has become thoroughly familiar with various print media. Over the past several years, he has become increasingly involved in an examination of the nature of printmaking itself; the *Tic Tac Toe Suite* (1975-77) belongs to the beginning of this process. The *Suite* comprises nine lithograph/photosilkscreens, which took as their starting point a selection of photographs by Fletcher Starbuck of Sewell wandering around some Toronto backstreets on a spring afternoon. In an interesting adaptation of this imagery to the Tic Tac Toe format, he explores the role of gesture in printmaking – the 'X' and 'O' function as archetypal gestures – and concludes it is little more than a game.

Exhibition curated by Karen Finlay, Assistant Curator, Exhibitions.

Space: 9 framed works and 1 information panel; approximately 14 running metres (45 r. ft.). If hung in the grid format, the *Suite* requires 2.5 running metres (8 r. ft.)



K. M. Graham Arctic IV *High Arctic with Flora* 1975-79 Acrylic and pastel on fibreglass paper 76.2 x 55.8 cm Courtesy of Klonaridis Inc., Toronto

George Hawken *Sleeper in a Glass Room* 1978 Etching/drypoint 56 x 75 cm
Courtesy of Aggregation Gallery, Toronto

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Historical material is presented in facsimile reproduction form because of the obvious inaccessibility of the original works which are of significant historical importance. An illustrated brochure with a short written text on the artist and his or her work will accompany each exhibition.

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Contact is organized and circulated provincially by the Art Gallery of Ontario.

Space: 8-15 framed works per show; one information panel about the artist and his or her work. Approximately 19 running metres (60 r.ft.)

Weight: Maximum of 2 crates not exceeding 90 kg (200 lb.) each. Two people will be required to handle the crates.

Shipping: CN/CP Express

Fee: $50.00 including 50 brochures

Security: Secure night locks on all doors and windows. Periodic staff patrols. Small works should be screwed to the wall.

Lighting: Incandescent and/or fluorescent, fitted with ultraviolet filters. No direct sunlight. For information regarding the purchase of ultraviolet filters, contact the Scheduling Officer at (416) 977-0414. The Art Gallery of Ontario has a small supply of filters available for loan.

Temperature and humidity: Minimal fluctuations

Reinhard Reitzenstein *Rained-Out* (The second of five panels in the series) 1976 Photograph on masonite 66 x 39 cm
Courtesy of the Carmen Lamanna Gallery, Toronto

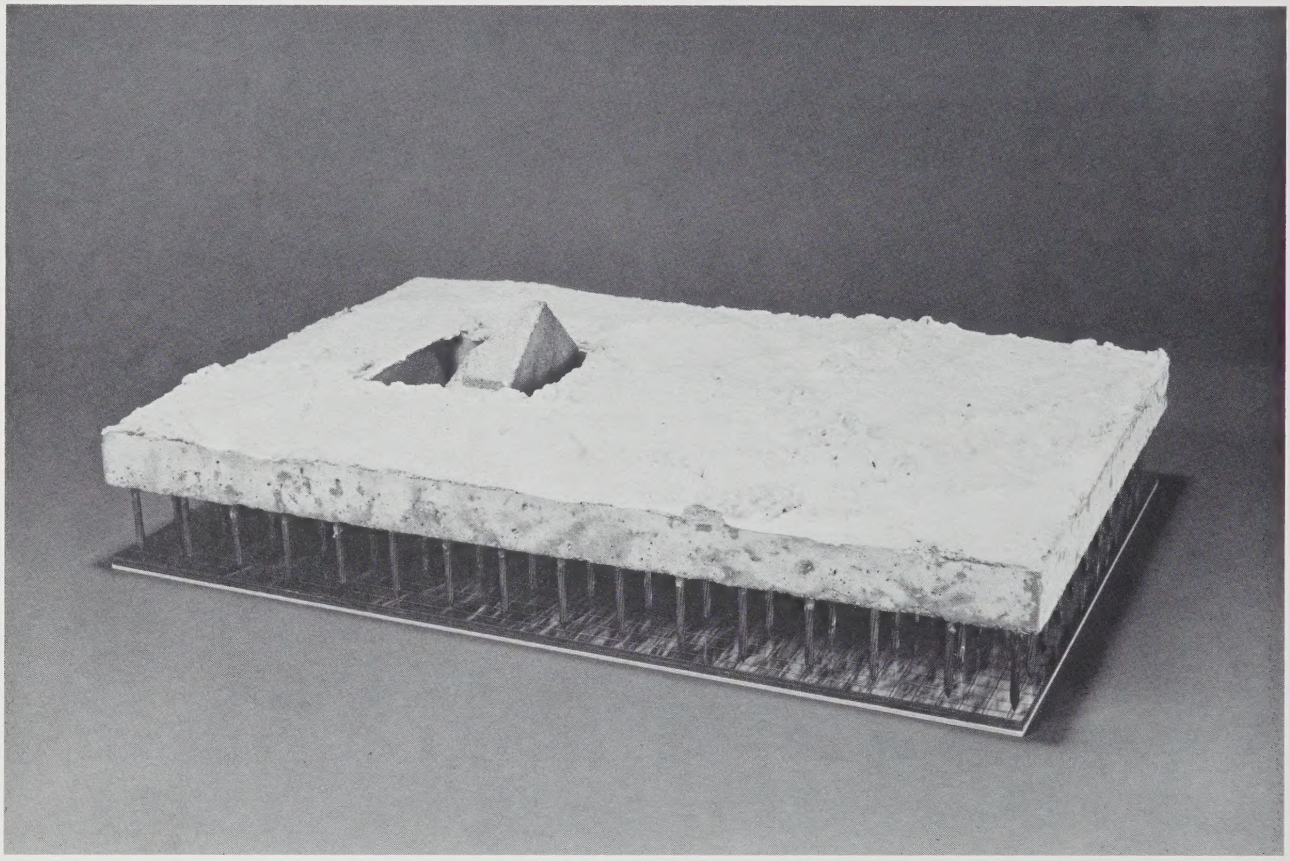
K. M. Graham: Arctic Works on Paper
K. M. Graham has made several trips into the Arctic since the early 1970s, spending time in both the high and low Arctic, especially around Cape Dorset. Her works on paper represent more than abstracted landscapes: they are the result of her own deeply felt experiences and her poetic sensitivity to the northern topography. Through a combination of bold line and vibrant and subtle colour, the artist conveys an impression of exhilarating breadth and openness. This exhibition consists of nine works on paper, rendered in acrylic and pastel. These works show how the artist's formal approach as a colourist and her unique response to the intensity of nature are developed.

Space: 9 framed works and 1 information panel

George Hawken: Bound Images
Bundles of asparagus, matchbooks, crowded elevators, small trees and human figures are the subject matter of George Hawken's most recent intaglio prints. These disparate yet commonplace subjects are united by the artist's vision of bound images, both animate and inanimate. The result is a particular organic quality which permeates the works and is the unifying element in this exhibition.

Due to his singular manner of representing familiar objects and situations, Hawken's images share each other's characteristics to the extent that the usual distinctions are blurred and common experience is explored anew. The subtle modulation of line and gradation of light and dark evoke more than the subject alone; a multitude of fascinating images emanate from each work.

Space: 10 framed works and 1 information panel



Susan Schelle *Untitled* 1980 Concrete, glass, and photograph 12.7 x 40.6 x 61.0 cm
Collection of the artist

Reinhard Reitzenstein: Nature in Motion
In a series of highly focused moments, Reinhard Reitzenstein documents two individual episodes in the natural environment, the surface of a river during a rainfall and the movement of the sun across the sky. The artist uses the camera as a vehicle to isolate and record the changing subtleties of two natural phenomena which normally pass the eye unnoticed. By selecting specific sequential events, the artist draws our attention to the intrinsic process of nature in motion.

Reitzenstein's work reveals a contemporary approach to the environment and man's relationships to it, a significant departure from the more traditional expressions of landscape art.

Space: Two series of photographic enlargements, *Rained-Out* and *Sun Pod*, 8 frames in total and 1 information panel

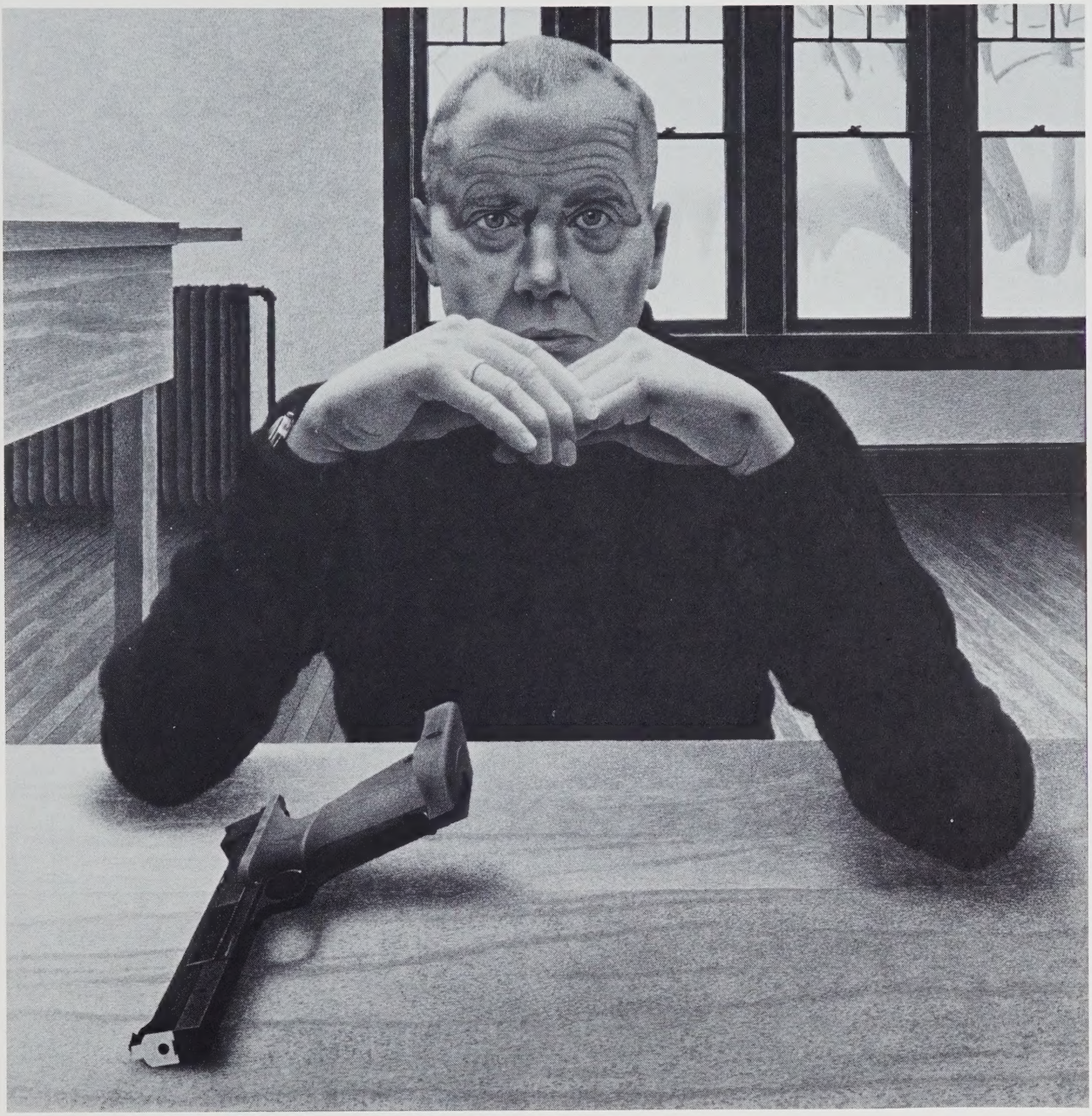
Susan Schelle: Drawings and Structures
Through her explorations in drawing, photographic documentation and placement of shapes and forms, Susan Schelle addresses the issues of the passage of time and the evolutionary decay of manmade imprints on our natural environment. Her issues are global, basic, and infinite.

By utilizing familiar materials such as concrete, steel, glass, and the image of water, she invites the viewer to examine what appear to be simplistic compositions. Once confronted, we are presented with an unexpected balance of contrasting textures, an overwhelming serenity, and the necessity of our presence as part of the understanding and completion of the pieces. The universal design forms, placed at first viewing in often precarious landscapes, become symbolic aspects of man's mortality within the wider spectrum of nature. The familiar roof and conical forms and geometric grid are representative of glimpses into our personal memory banks. These shapes allow each of us the imposition of our own experiences in our own time frames within the physical compositions staged by the artist.

Space: 2 sculptures, 4 framed documentation photographs, 4 framed drawings (including 1 multiple piece) and 1 information panel

Film

Multi Media



Alex Colville, *Target Pistol and Man*, 1980; acrylic, 60.0 x 60.0 cm. Private collection.

This exhibition is the first comprehensive retrospective of the work of Alex Colville. The exhibition comprises almost fifty paintings (close to half of his total output) and a selection of serigraph prints covering the years from 1946 to 1982. In addition a separate section of the exhibition follows Colville's creative process through a series of drawings.

The exhibition is accompanied by a monograph on Colville's work and career written by David Burnett which includes a catalogue raisonné of Colville's paintings and serigraphs and a statement by the artist.There is an English, French, and German edition of the catalogue which is available through The Book Shop, Art Gallery of Ontario. Posters are available from The Reproduction Shop.

The exhibition will be transported by air and/or truck and installed under the supervision of David Burnett. Organized for international circulation by the Art Gallery of Ontario.

Curated by David Burnett, Curator, Canadian Contemporary Art.

Space: Approximately 90 paintings, drawings, and serigraphs.

Weight: Approximately 7 crates; 627 kg (1,680 lb.)

Fee: To be determined

Date available for circulation: Exhibition fully booked at time of publication.

Security: Electronic alarm system. In view of an attendant. Small works must be screwed to the wall.

Lighting: Incandescent only; maximum 50 lux

Temperature and humidity: Maximum fluctuations of ±10% from a norm of 50% humidity and between 20° – 22°C (68° – 72°F)

Itinerary at time of printing:
Art Gallery of Ontario
July 23 – September 18, 1983

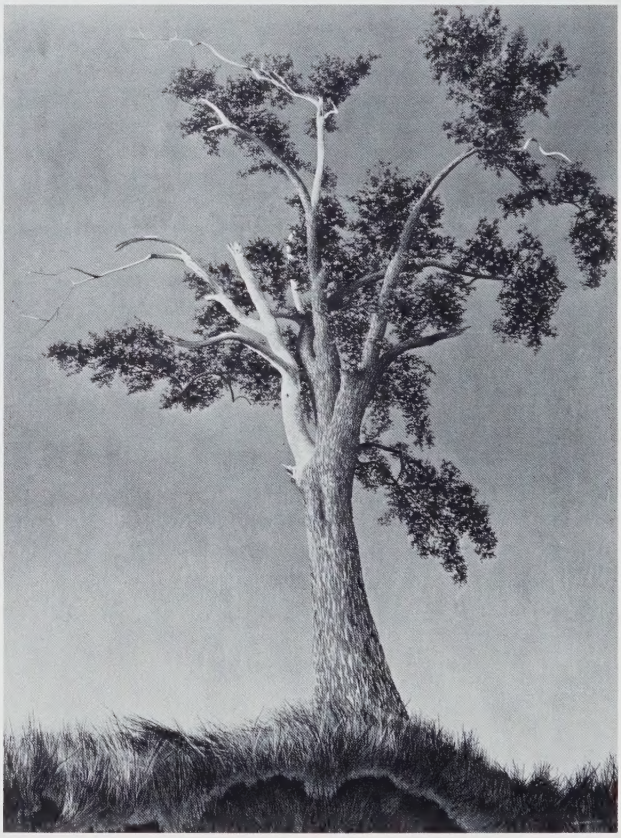
Staatliche Kunsthalle, Berlin
October 14 – November 16, 1983

Museum Ludwig, Cologne
December 6, 1983 – January 15, 1984

The Montreal Museum of Fine Arts
February 8 – April 1, 1984

Vancouver Art Gallery
June – July, 1984

Alex Colville, *Woman in Bathtub*, 1973; acrylic polymer emulsion on particle board, 87.8 x 87.6 cm (sight). Collection Art Gallery of Ontario, purchased with assistance from Wintario, 1978.



Alex Colville, *Elm Tree at Horton Landing*, 1956; oil on masonite, 121.6 x 91.1 cm. Collection Art Gallery of Ontario, gift from The McLean Foundation, 1958.

Murray Favro, *Van Gogh's Room*, 1973-74; wood and slides, 2.6 x 3.66 x 3.66 m. Collection Art Gallery of Ontario, purchase, 1975.

Murray Favro, *Country Road*, 1971-72; mixed media, 3.66 x 3.1 x 12.3 m. Collection National Gallery of Canada, Ottawa.

Murray Favro, *Propeller Engine*, 1978; steel and aluminum, 114.9 cm (height). Collection Art Gallery of Ontario, purchase, 1979.

This major exhibition provides a retrospective view of the work of Murray Favro and indicates the significance of his work in the contemporary context. Favro, who lives and works in London, Ontario, developed a personal, inventive approach to art, disregarding traditional methods and boundaries. The exhibition ranges from paintings of the mid-sixties to his most recent work. It includes "projected reconstructions" such as the National Gallery of Canada's *Country Road* and *Synthetic Lake*, and Favro's mechanically-oriented inventions and improvised constructions of various flying machines or their parts, such as the Art Gallery of Ontario's *Propeller Engine*. Numerous drawings provide the viewer with an insight into both the work and Favro's working method.

The catalogue accompanying the exhibition contains notes by Favro, contributions by Michael Snow and Greg Curnoe, as well as a critical essay. This catalogue is available through The Book Shop, Art Gallery of Ontario. Included in the exhibition fee are twenty-five posters.

The exhibition is being transported by air and/or truck and installed under the supervision of Art Gallery of Ontario staff and/or the artist. Organized for national circulation by the Art Gallery of Ontario.

Curated by Marie Fleming, Associate Curator, Contemporary Art.

Space: Approximately 20 paintings and constructions, and numerous drawings; 183.0 – 213.0 running metres (600 – 700 r. ft.), 558.0 – 651.0 square metres (6,000 – 7,000 sq. ft.)

Weight: not available

Fee: $6,000 plus shipping

Date available for circulation: May 1983

Security: Electronic alarm system. In view of an attendant. Small works must be screwed to the wall.

Lighting: Incandescent only; maximum 50 lux

Temperature and humidity: Maximum fluctuation of ±10% from a norm of 50% humidity and between 20° – 22°C (68° – 72°F)

Aqjangajuk Shaa, *Figure with Ulu*, c. 1967; green stone, 38.5 x 47.0 x 6.0 cm. Collection Art Gallery of Ontario, gift of the Klamer Family, 1978.

Simon Tookoome, *The Pleasures of Eating Fish*, 1970; stonecut and stencil, 25/50, 64.3 x 94.5 cm. Collection Art Gallery of Ontario, gift of the Klamer Family, 1978.

Selected from the Klamer Collection donated to the Art Gallery of Ontario in 1978, this exhibition reflects the Klamers' interest in Arctic cultures and their art, and illustrates how contemporary Inuit artists may use their artwork to document and record their traditional way of life – the old ways.

Of the 174 pieces in the exhibition, approximately ninety are two-dimensional; many of them prints, but also a number of original drawings. The remainder are three-dimensional contemporary sculptures and several artifacts, primarily from Alaska. The contemporary works come from fourteen different Canadian Inuit communities, but about half are from Cape Dorset, an emphasis that has resulted in an extensive sampling of graphics and outstanding examples of sculpture from this settlement. Also of particular interest are early carvings from Inukjuak, previously unpublished prints from Povungnituk, and the prints, drawings, and wall hangings from Baker Lake.

The catalogue accompanying the exhibition reproduces all works in the exhibition and includes selected colour illustrations, a foreword by the collector, and an introductory essay by the curator. This catalogue is available through The Book Shop, Art Gallery of Ontario.

The exhibition will be transported by air and/or truck and installed under the supervision of Jean Blodgett. Organized for national circulation by the Art Gallery of Ontario.

Guest curated by Jean Blodgett.

Space: Approximately 107 – 122 running metres (350 – 400 r. ft.) and 400 square metres (4,000 sq. ft.)

Weight: Approximately 17 crates; 1,450 kg (3200 lb.)

Fee: $7,500 plus shipping

Date available for circulation: Exhibition fully booked at time of publication.

Security: Electronic alarm system. In view of an attendant. Small works must be screwed to the wall.

Lighting: Incandescent only; maximum 50 lux

Temperature and humidity: Maximum fluctuation of ±10% from a norm of 50% humidity and between 20° – 22°C (68° – 72°F)

Itinerary at time of printing:
Art Gallery of Ontario
May 28 – July 31, 1983

The Winnipeg Art Gallery
November 10, 1983 – January 2, 1984

Field Museum of Natural History, Chicago
February 27 – May 27, 1984

Glenbow Museum, Calgary
June 20 – August 15, 1984

Art Gallery of Greater Victoria
September 13 – October 21, 1984

McCord Museum, Montreal
November 15, 1984 – January 13, 1985

Confederation Centre Art Gallery and Museum, Charlottetown
February 21 – April 7, 1985

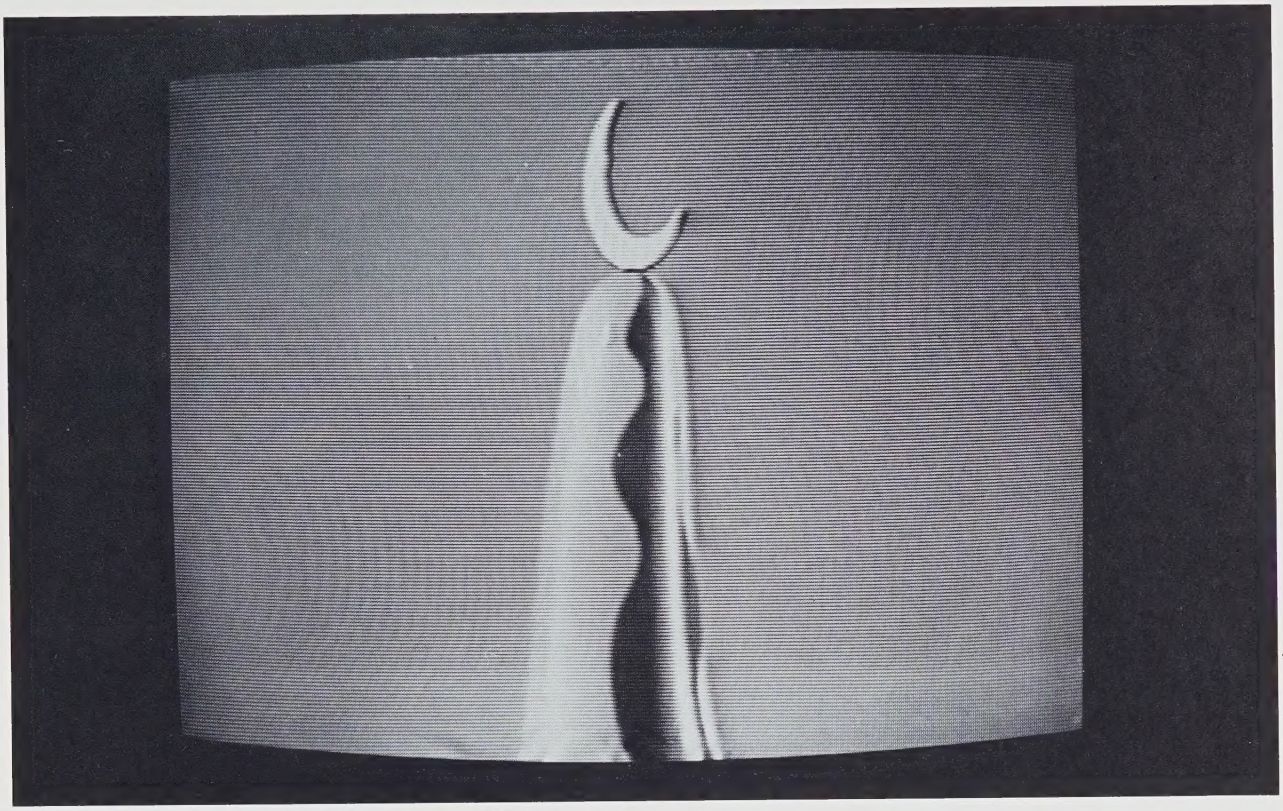


Photo: Art Metropole

General Idea, Still from videotape *Cornucopia*, 1981. Collection of the artist.

This exhibition of drawings, editions, photo/text work, and sculptural installation explores the relationship between artists and museums and considers the roles' and contexts' interaction from several viewpoints. The works are international as is the issue at hand. The "new" emphases have come into question again as museums find themselves operating in an increasingly conservative society. This small-scale but incisive look at several works by artists who have addressed the museum role specifically, and more particularly, their own place in it, is complemented by a major catalogue/document intended as a source book for the issue as a whole. This exhibition is particularly relevant in Canada, with its strong and innovative artists-run "parallel" galleries.

Artists included are: Iain Baxter, Joseph Beuys, Daniel Buren, James Lee Byars, Robert Filliou, Hans Haacke, General Idea, Image Bank, On Kawara, Garry Kennedy, Joseph Kosuth, Gordon Lebredt, Glenn Lewis, Les Levine, George Maciunas, Piero Manzoni, and Claes Oldenburg.

Bilingual catalogues are available through The Book Shop, Art Gallery of Ontario. Two hundred posters are included in the exhibition fee.

The exhibition will be transported by air and/or truck and installed under the supervision of Peggy Gale. Organized for national circulation by the Art Gallery of Ontario.

Guest curated by Peggy Gale for Art Metropole and the Art Gallery of Ontario.

Space: Approximately 91.5 running metres (300 r. ft.)

Weight: To be determined

Fee: No fee charged; supported by a grant from the National Museums of Canada Exhibitions Assistance Program and the Canada Council

Date available for circulation: Exhibition fully booked at time of publication.

Security: Electronic alarm system. In view of an attendant. Small works must be screwed to the wall.

Lighting: Incandescent only; maximum 50 lux

Temperature and humidity: Maximum fluctuation of ±10% from a norm of 50% humidity and between 20° – 22°C (68° – 72°F)

Itinerary at time of printing:
Art Gallery of Ontario
April 2 – May 15, 1983

Musée d'art contemporain, Montreal
September 15 – October 30, 1983

Glenbow Museum, Calgary
November 18, 1983 – January 7, 1984

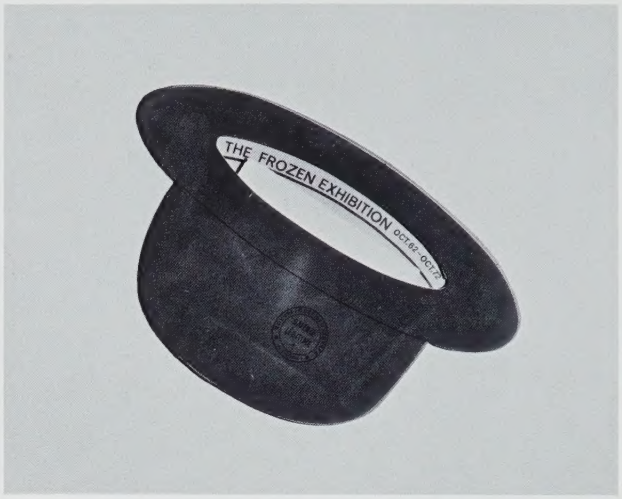


Photo: Art Metropole

Robert Filliou, *Galerie Légitime*, 1972; paper and wood construction with printed inserts. Collection of the artist.

Photo: Courtesy of Hans Haacke

Hans Haacke, *The Chocolate Master*, 1981; multi-colour silkscreen with photographs and chocolate packaging (the first of 8 panels), each 100.3 x 69.9 cm. Collection of Mr. Gilbert B. Silverman, South Field, Michigan.

Photo: Helena Wilson

Roy Thomas, *The Eagle will Fly Again*, 1981; acrylic on canvas, 121.0 x 151.5 cm. Collection The Native Canadian Centre of Toronto.

Photo: Mary Bramley and Derek Harrison

Norval Morrisseau, *Water Spirit*, 1974; acrylic on brown mill paper, 80.7 x 183.5 cm. Collection National Museum of Man, Ottawa.

This exhibition traces the development of Norval Morrisseau's work over the past twenty years, and documents his influence on the emergence of what became known as the "Woodland School" of painting. The approach is art historical rather than ethnographical, stressing the parallel evolution of Morrisseau's iconography and formal expression.

The focus of the exhibition is to identify patterns in the formal relationship of other artists directly or indirectly affected by Morrisseau's work, relationships that often transcend tribal and regional affiliations. Accompanying the exhibition is an illustrated catalogue which includes essays that examine the historical and political development of the art form, and analyze separately the evolution of the iconography. This catalogue is available through The Book Shop, Art Gallery of Ontario.

The exhibition will be transported by air and/or truck and installed under the supervision of Art Gallery of Ontario staff. Organized for provincial circulation by the Art Gallery of Ontario.

Guest curated by Elizabeth McLuhan, Curator, Centre for Indian Art, Thunder Bay; and Tom Hill, Museum Curator, Woodland Indian Cultural Educational Centre, Brantford.

Space: Approximately 90 paintings

Weight: To be determined

Fee: $800

Date available for circulation: February 1984

Security: Electronic alarm system. In view of an attendant. Small works must be screwed to the wall.

Lighting: Incandescent only; maximum 150 lux for paintings, 50 lux for works on paper

Temperature and humidity: Maximum fluctuations of ±10% from a norm of 50% humidity and between 20° – 22°C (68° – 72°F)

W.J. Wood, *The Cellist*, 1940; etching, 30.5 x 25.5 cm. Collection Walling Ruby.

WILLIAM J. WOOD (1877-1954): A Retrospective of Graphics and Paintings

October 1983 – September 1984

W. J. Wood, *Beach Scene*, 1938; oil on canvas, 55.9 x 91.4 cm. Collection Art Gallery of Ontario, gift of Miss M. Edna Breithaupt, 1948.

William John Wood was a contemporary, friend, and associate of the well-known Group of Seven. His primary artistic mode of expression was etching and he was a long-standing member of the Canadian Society of Painter-Etchers and Engravers. He showed his work occasionally at the annual exhibitions of the Canadian Society of Graphic Art. After years of emulating the Swedish etcher Anders Zorn, Wood fully absorbed what he borrowed into a personal style in the 1930s.

Encouraged by the Group of Seven, William Wood painted in a style and with colours of a highly personal nature. Initially akin to the early work of George Reid with whom he studied briefly, and later flavoured by contact with the Group of Seven, Wood's painting sheds light on artistic developments in the early years of this century.

Working for the most part in the Midland shipyards, and often barely able to support his family, Wood was nonetheless obsessively devoted to his art all his life. In spite of a minimum of art instruction, and with materials of poor quality, a homemade press and only a few hours at the end of the work day in which to execute his prints, over the years Wood managed to produce a prodigious number of etchings, drawings, and paintings of increasingly better quality. These he often sent for exhibition and sale in Toronto.

Consistent in his belief that the artist need not turn to the wilderness for Canadian subject matter, Wood looked to his own back yard – to unidealized bathers on local beaches, domestic interiors, and to intimate gatherings of people dancing or making music, another of Wood's passions. In short, his personal vision reveals another side of Canadian art, developing at the same time as, but overshadowed by, the Group's more vigorous interpretation of Canadian nationalism. Until now, his life and work have remained largely unstudied.

A fully illustrated catalogue accompanies the exhibition and is available through The Book Shop, Art Gallery of Ontario. The exhibition will be transported by truck and/or air and installed under the supervision of Art Gallery of Ontario staff. Organized for national circulation by the Art Gallery of Ontario.

Curated by Dennis Reid, Curator, Canadian Historical Art.

Space: Approximately 60 prints, 25 watercolours, and 10 oil paintings

Weight: Approximately 10 crates; 653 kg (1,750 lb.)

Fee: $1,250 plus shipping

Date available for circulation: October 1983

Security: Electronic alarm system. In view of an attendant. Small works must be screwed to the wall.

Lighting: Incandescent only; maximum 50 lux

Temperature and humidity: Maximum fluctuation of ±10% from a norm of 50% humidity and between 20° – 22°C (68° – 72°F)

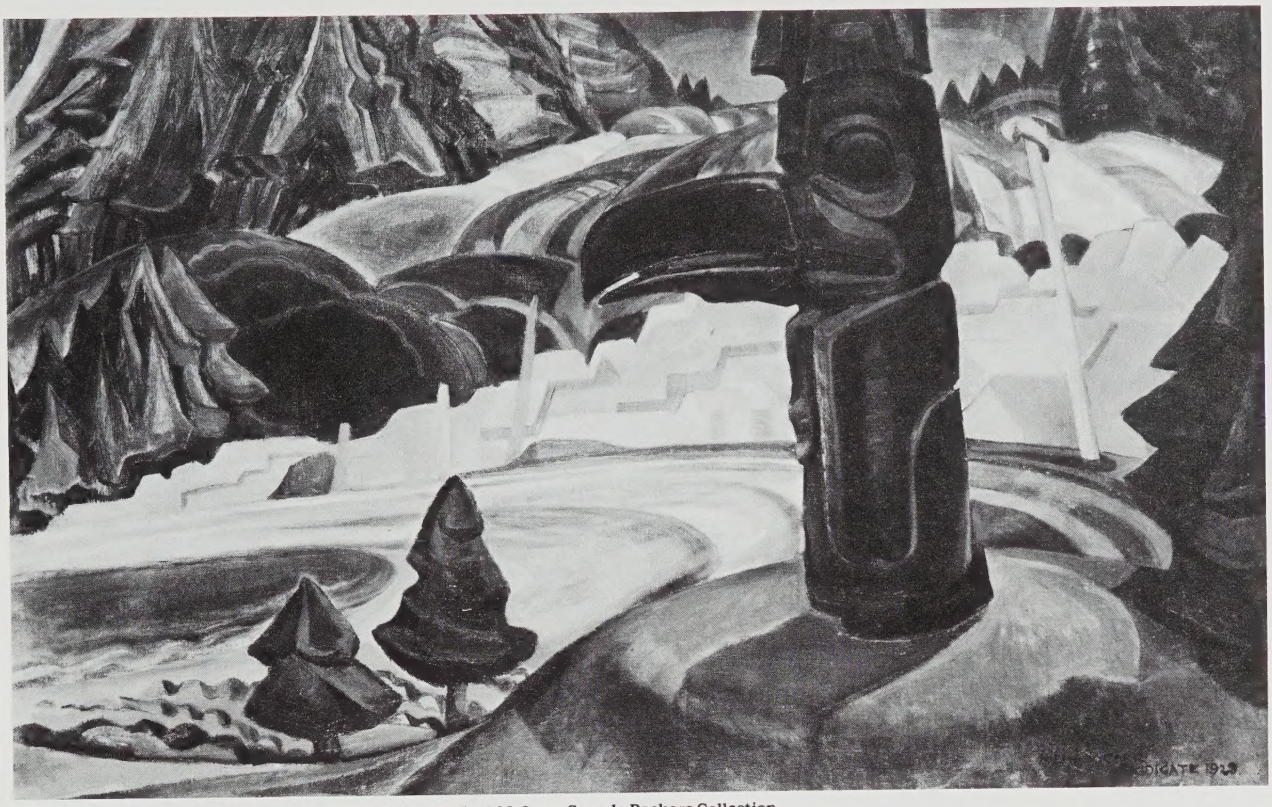


Photo: Jim Chambers

Emily Carr *Skidigate*, 1928 Oil on canvas 27 x 43 in.; 68.5 x 109.2 cm. Canada Packers Collection.

Photo: Jim Chambers

David Milne *Farmhouse in Winter*, 1929–32 Oil 16 x 22 in.; 40.6 x 55.8 cm. Canada Packers Collection.

Virtually from the founding of Canada Packers in 1927, its first president, J. S. McLean (1876–1954), was involved in the collection of Canadian art. He has long been recognized for his pioneering support of young Canadian artists and his discriminating taste as a collector. Many of the paintings and prints he assembled now form the lion's share of the Canada Packers collection and it is from these works that the present exhibition has been drawn.

Spanning four decades, from the 1910s to the early 1950s, the exhibition provides a rich and varied sampling of the work of many major figures of the period. A.Y. Jackson and David Milne are especially well represented. Other artists in the show are Franklin Carmichael, Emily Carr, A.J. Casson, Lawren S. Harris, J.E.H. MacDonald, Goodridge Roberts, Anne Savage, Carl Schaefer, Philip Surrey, Tom Thomson and F.H. Varley.

The exhibition will include 55–60 oil paintings, sketches and works on paper. They are largely landscapes although there are some figurative works, as well as a number of fine still-lifes by Bertram Brooker, Paraskeva Clark, Stanley Cosgrove and Jack Humphrey.

After opening at the Art Gallery of Ontario in February 1982, the exhibition will circulate nationally. An installation officer will accompany the show.

Included in the exhibition fee are 50 illustrated French-English catalogues and 50 English posters. French posters are available upon request.

Organized and circulated by the Art Gallery of Ontario Extension Services and sponsored by Canada Packers Inc.

Space: 200–225 running feet (61–68 m)

Weight: 7–8 crates, 150–250 lb. each (68–113 kg)

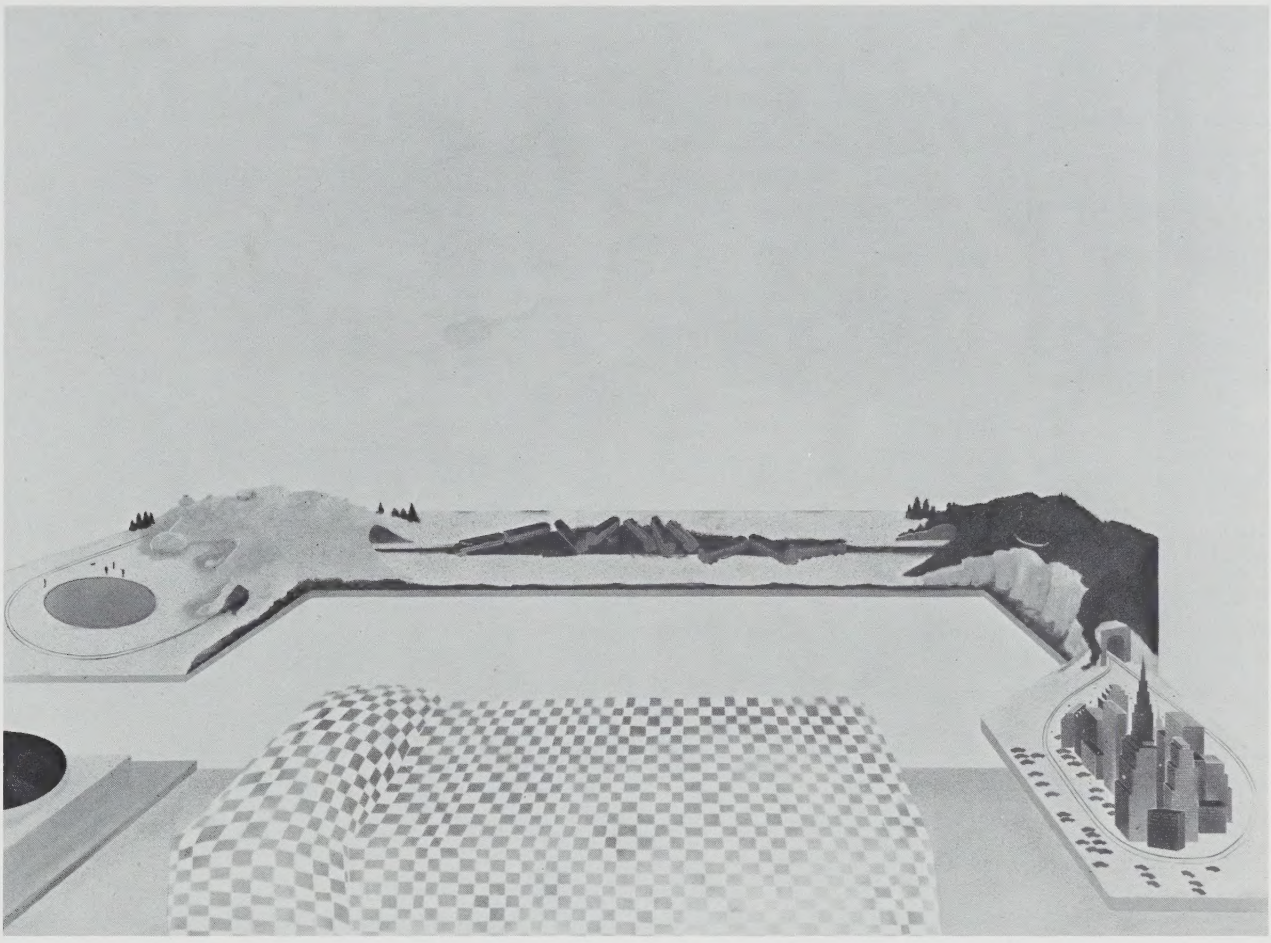
Fee: $800

Date available for circulation: May 1982

Security: In view of an attendant; electronic alarm system. Small works must be screwed to the wall.

Lighting: Incandescent only: for works on paper, 50 lux; others, 150 lux

Temperature and humidity: Maximum fluctuation of ± 10% from a norm of 50% humidity and between 68°–72°F (20°–22°C)



Shirley Wiitasalo *Desiring* 1978 Oil on canvas 167.8 x 228.8 cm Collection: Art Gallery of Ontario

Considered in this exhibition is the notion that fiction provides a framework within which perceptions of reality may be structured and methods of representation developed. How fiction operates in this way is explored in the work of four artists whose subject matter, intellectual concerns, and stylistic approaches differ. A selection of new work by Toronto artists Ian Carr-Harris, General Idea, Mary Janitch, and Shirley Wiitasalo is presented. Each artist is represented as he or she would be in a small solo exhibition of work. Media include sculpture, painting, and works on paper.

The exhibition is supplemented with a catalogue which includes contributions by the artists and extensive photographic documentation of each artist's past work. Forty catalogues are included in the exhibition fee.

The exhibition will be delivered by truck and installed with the assistance of Art Gallery of Ontario staff. Organized and circulated nationally by the Art Gallery of Ontario; guest curated by Elke Town.

Space: Approximately 76.2 running metres (250 r.ft.) and 464.5 square metres (5,000 sq.ft.)

Weight: 10-12 crates

Fee: $1,000 plus outgoing shipping costs for centres outside Ontario

Date available for circulation: Exhibition fully booked at time of publication

Security: Electronic alarm system. In view of an attendant

Lighting: Incandescent only: maximum 50 lux for works on paper; 120 lux for other works

Temperature and humidity: Maximum fluctuation of ± 10% from a norm of 50% humidity and between 20° - 22°C (68° - 72°F)

Itinerary at time of printing:
Art Gallery of Ontario
April 3–May 30, 1982

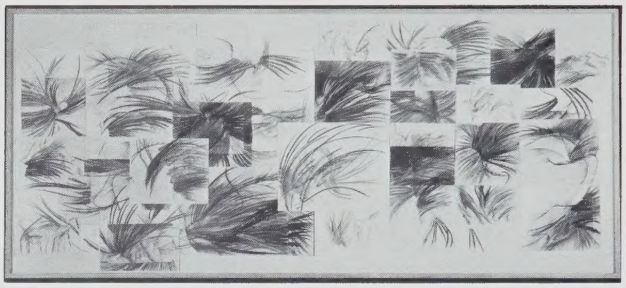
Art Gallery of Windsor
September 5–October 3, 1982

Glenbow Museum, Calgary
December 22, 1982–February 6, 1983

Mendel Art Gallery, Saskatoon
March 11–April 17, 1983

Laurentian University Museum and Arts Centre, Sudbury
May 3–29, 1983

Agnes Etherington Art Centre, Kingston
June 19–July 31, 1983



Mary Janitch *Psalm/being carried up* 1979 Pastel on paper 145.1 x 331.5 cm Collection: Art Gallery of Ontario

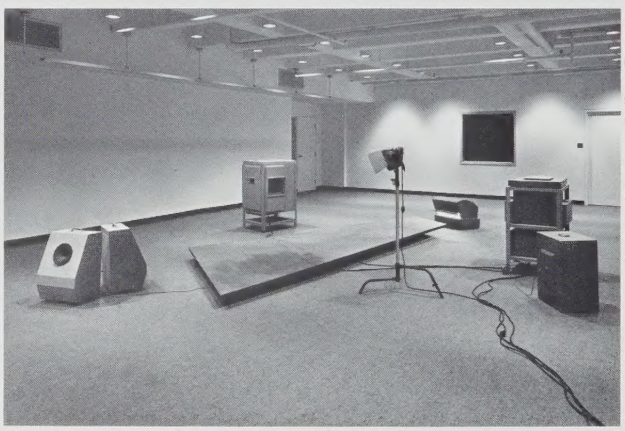


Photo: Courtesy of the Carmen Lamanna Gallery, Toronto

Ian Carr-Harris ... *across town* ... 1981 Painted wood construction, various elements, audio tape 6.09(L) x 7.01(W) x 1.45(H) m (overall installed size) Collection of the artist

Photo: Courtesy of the Carmen Lamanna Gallery, Toronto

General Idea *Reconstructing Futures* 1977 Photo murals and various elements 10.16(L) x 4.3(W) x 2.7(H) m (overall room size) Collection of the artist (not included in *Fiction*)

Photo: Jim Chambers

Andy Warhol *Black Marilyn Monroe,* **Silkscreen print 36 x 36 in.; 91.4 x 91.4 cm. Collection Art Gallery of Ontario**

Photo: Jim Chambers

Richard Hamilton *My Marilyn*, Lithograph 27 1/8 x 33 1/4 in.; 68.9 x 84.5 cm. Collection Art Gallery of Ontario

Through prints and three-dimensional multiples this exhibition will offer a selected view of Pop Art, an original mode of artistic expression of the late 1950s and 1960s which combined the figurative and the abstract in a new way. Created in London and New York, Pop Art reflects the urban environment—popular images, commercial attitudes and means.

The concern of the exhibition is visual and stylistic and its focus on American and English artists will demonstrate their significant differences in approach. Selection has been narrowed to artists whose work exemplifies the characteristics and formal ideas of the style and who extensively used the print medium.

The exhibition will be drawn largely from the collection of the Art Gallery of Ontario and will consist of about fifty prints and multiples. The artists represented will include the Americans Andy Warhol, Claes Oldenburg and James Rosenquist, and the British artists Richard Hamilton and Allen Jones.

Following its national tour, Pop Art will be shown at the Art Gallery of Ontario.

Included in the exhibition fee are 25 illustrated brochures as well as posters.

Organized by Marie Fleming, Associate Curator of Contemporary Art, and circulated by the Art Gallery of Ontario Extension Services.

Space: Approximately 175–200 running feet (53–61m)

Weight: 7 or 8 crates

Fee: $700

Date available for circulation: March 1982

Security: In view of an attendant; electronic alarm system. Small works must be screwed to the wall.

Lighting: Incandescent only, maximum of 50 lux

Temperature and humidity: Maximum fluctuation of ±10% from a norm of 50% humidity and between 68°–72°F (20°–22°C)

Kenneth Forbes (1894-1980) *The Connoisseur (Gordon Conn)* c. 1935 Oil on canvas 112.1 x 91.8 cm Collection: Art Gallery of Ontario
Gift of Mrs. Gordon Conn, Toronto, 1980

SIGHT AND INSIGHT: PORTRAITS FROM THE CANADIAN HISTORICAL COLLECTION

May 1982 - April 1983

This selection of portraits from the Art Gallery of Ontario's permanent collection contains works by some of Canada's best known artists of the nineteenth and early twentieth centuries. Many of these artists made their name painting portraits, and some often had to fall back on this particular genre for their livelihood. This was especially true in Canada's early days when the artist lacked a supportive art establishment, but recognized a healthy market for portraiture and rose to meet the demand. Since portrait painting flourished here in the past, it is an important part of our artistic heritage. It offers more to the contemporary viewer than simply a visual record of the sitter's appearance.

Sight and Insight is the title of a Canadian treatise on portraiture by the veteran Toronto portraitist, J. W. L. Forster (1850-1938), published in 1941. Forster's main theme, the necessity of capturing the sitter's "spirit," reflects the new emphasis forced upon the artist from the 1850s with the advent of photography. The role of the portrait painter to record the sitter's physiognomy was usurped, an unreasonable demand for verisimilitude grew, and a death blow was dealt miniaturists.

Descriptive styles such as the silhouette, the profile portrait, and the straightforward limner approach, practised by Berczy and Hunter, gave way to a more penetrating analysis. The degree of insight into the subject by the artist can be gauged by means of objective controls in the form of photographs or the death mask made from an actual impression of the face. Goldwin Smith, for instance, was painted and interpreted many times by different artists. The most penetrating insight into the sitter's spirit is provided by the self-portrait, as George Reid's two self-portraits and that by William Cruikshank demonstrate.

This exhibition gives a taste of the changes in portraiture in the nineteenth century and of the stylistic currents in which Canadian artists were involved. It also shows the perpetuation of the portrait tradition into the twentieth century through a variety of approaches – from the rapid character sketch, through the oil sketch to the fully developed oil painting.

Initially organized in response to a Festival Ontario request, this exhibition is now being offered to exhibiting centres in Ontario.

Fifty illustrated brochures and fifty posters are included in the exhibition fee.

The exhibition will be delivered by truck and installed with the assistance of Art Gallery of Ontario staff. Organized and circulated provincially by the Art Gallery of Ontario.

Space: 53-61 running metres (175-200 r.ft.)

Weight: 6-10 crates

Fee: $600

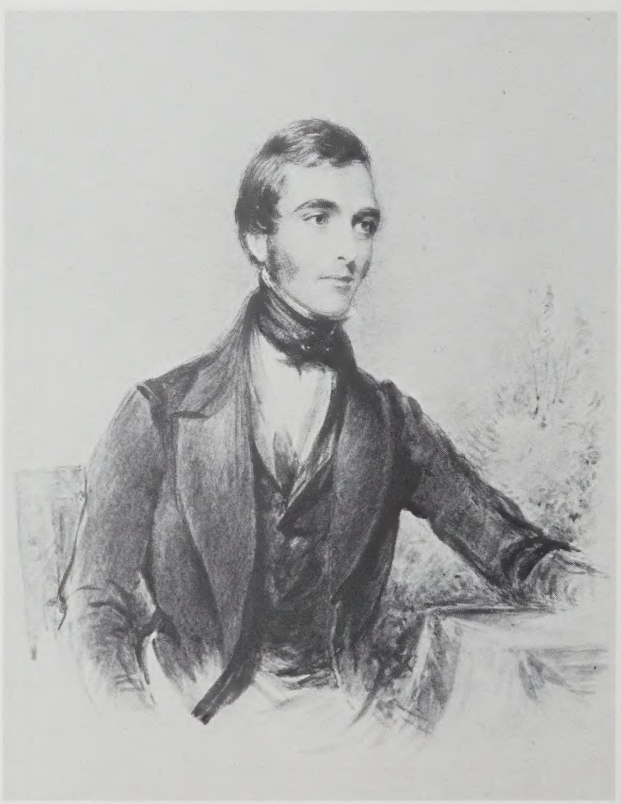
Date available for circulation: May 1982

Security: Electronic alarm system. In view of an attendant. Small works must be screwed to the wall

Lighting: Incandescent only: maximum 150 lux for paintings; 50 lux for works on paper

Temperature and humidity: Maximum fluctuation of ± 10% from a norm of 50% humidity. Temperature should be between 20° - 22°C (68° - 72°F)

Robert Harris (1849-1919) *Woman with a Paint Brush* 1910 Oil on canvas 77.0 x 61.0 cm Collection: Art Gallery of Ontario Gift of Vivien and David Campbell, Toronto, 1981



Catherine Lyons (19th century) *Portrait of Goldwin Smith* (1823-1910) 1848 Watercolour on paper 36.8 x 26.7 cm Collection: Art Gallery of Ontario Gift of the Very Reverend Dean Llwyd of Halifax, 1933

Painting and Drawing

Jack Bush, *Children Playing*, 1934, oil on canvas board, 22.1 x 27.6 cm. Collection Art Gallery of Ontario, Purchased with assistance from Wintario, 1979

The early work of Jack Hamilton Bush (1909–1977) has missed the attention given his later internationally acclaimed work. Yet it formed a stable foundation upon which the later accomplishments were built, and a critical examination of it is essential to an understanding of his entire career.

This exhibition serves to fill the gap in Bush scholarship. It examines his career beginning with the earliest work exhibited in 1930 and ending in 1958, as this was the starting date chosen by Bush for the retrospective of his work organized by the Art Gallery of Ontario in 1976.

The choice of works traces the development of his art as Bush slowly came to terms with the artistic influences present in a Toronto dominated by the Group of Seven and largely uninterested in modern European concerns well into the 1940s. Soon after his arrival in Toronto in 1929, he became firmly entrenched in the Toronto art world, exhibiting with, and often serving on the executive of, the major art societies. His early work is flavoured by a familiarity with the work of A.J. Casson and Charles Comfort, with whom he studied at the Ontario College of Art in the evenings, while supporting himself and his family through commercial work.

While still in step with Toronto contemporaries like William Winter (one of his partners in a commercial advertising firm) and R. York Wilson in the early 1940s, Bush gradually moved closer to a more personal mode of expression and into the realm of abstraction, the turning point being 1947–48. In the 1950s he aligned himself with more progressive activities through Painters Eleven, an association which led to his meeting the well-known New York art critic Clement Greenberg in 1957. This meeting was of significant consequence to Bush and marks another turning point in his art. The exhibition therefore deals with the artist's reaction to many varied influences up until the time we can assume he felt his work stood on its own.

A catalogue accompanies this exhibition.

The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff. Organized for provincial circulation by the Art Gallery of Ontario.

Curated by Christine Boyanoski, Assistant Curator, Canadian Historical Art.

Space: Approximately 50 works; 53 running metres (175 r.ft.)

Weight: not available

Fee: $750

Date available for circulation: September 1985

Security: Electronic alarm system. In view of an attendant. Small works must be screwed to the wall.

Lighting: Incandescent only; maximum 50 lux

Temperature and humidity: Maximum fluctuation of ±10% from a norm of 50% humidity and between 20° – 22°C (68° – 72°F)

Jack Bush, *Village Procession*, 1946, oil on masonite, 61.0 x 76.5 cm, Collection Art Gallery of Ontario, Gift from the Georgia J. Weldon Estate, 1965

Jack Bush, *Christ Casting out the Merchants*, 1948, oil on masonite, 40.3 x 30.7 cm, Collection Art Gallery of Ontario, Gift of Dr. J. Allan Walters, 1982

Oscar Cahén, *Painting with Red Square*, oil on canvas, 91.1 x 121.8 cm, Estate of the Artist

The work of Oscar Cahén, though remembered in the context of Painters Eleven, has been almost lost from view by Canadian audiences for twenty years. Born in Copenhagen in 1916 and trained in painting and illustration at several European schools, he came to Canada in 1940. He established a major reputation as an illustrator first in Montreal and then in Toronto, where he moved in 1946. His career as a painter really developed after his arrival in Toronto and his contact with the small radical art scene in the city. He became a member of Painters Eleven on its formation in 1953.

His dark, pessimistic work of the 1940s gave way in the early 1950s to powerfully coloured abstractions based on a Cubist structure coursed through with strong idiosyncratic drawing. The work of the last three years of his life shows the drive of his interests opening up a variety of new directions. It was a major blow to the gathering momentum of the Toronto art scene when, in November 1956, Cahén was killed in an automobile accident.

This exhibition, comprising some sixty-five paintings and watercolours, is drawn in major part on the collection of his widow, Mrs. Cahén-Egglefield.

A fully illustrated catalogue surveying Cahén's career accompanies the exhibition. This catalogue is available through the Book Shop, Art Gallery of Ontario.

The exhibition is transported by air and/or truck and will be installed under the supervision of Art Gallery of Ontario staff. Organized for national circulation by the Art Gallery of Ontario.

Curated by David Burnett, Curator, Contemporary Canadian Art.

Space: Approximately 65 paintings and watercolours, 1 lead panel; 90 running metres (300 r.ft.) estimate only

Weight: not available

Fee: $1,500 plus shipping

Date available for circulation: Exhibition fully booked at time of publication.

Security: Electronic alarm system. In view of an attendant. Small works must be screwed to the wall.

Lighting: Incandescent only; maximum 150 lux for paintings, 50 lux for works on paper

Temperature and humidity: Maximum fluctuation of ±10% from a norm of 50% humidity and between 20° – 22°C (68° – 72°F)

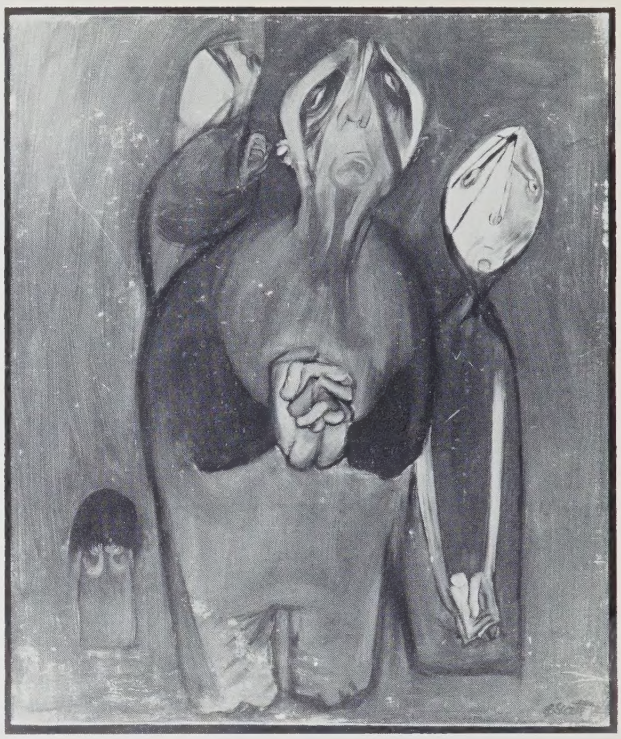
Itinerary at time of printing:
Art Gallery of Ontario
December 16, 1983–February 12, 1984

Memorial University Art Gallery, St. John's
May 1–June 3, 1984

Art Gallery of Windsor
July 15–August 12, 1984

The Edmonton Art Gallery
September 7–October 14, 1984

The Winnipeg Art Gallery
November 16–December 30, 1984



Oscar Cahén, *Praying Family*, 1948, oil on canvas on board, 61.0 x 50.8 cm. Estate of the Artist

Oscar Cahén, *Structure for Persimmon*, 1951, watercolour and pastel, 82.5 x 64.2 cm. Estate of the Artist

Lawren Harris, *Abstract*, 1943, oil on canvas, 42.0 x 30.0 cm, Hart House Permanent Collection, University of Toronto, Gift of the Artist, 1949

The third in a series of exhibitions whose purpose it is to examine the post-Group of Seven work of its more prominent members, this show traces the development of Lawren Harris as one of Canada's first abstract painters. It begins in 1985, the centennial year of his birth.

As in the case of Lismer, Harris' post-Group work grew out of earlier artistic concerns and indeed deserves the same attention as his Group work. His leanings toward abstraction were first evident in the pre-1932 work in which compositions were abstracted from the Canadian landscape and flavoured by strong feelings of nationalism, accompanied by a familiarity with Eastern thought and contemporary abstract art of the mainstream. This gradually matured into a full-fledged commitment to abstraction in the late 1930s. It was a slow maturation beginning in 1934 with his departure from Toronto and acceptance of a post as artist-in-residence at Dartmouth College in New Hampshire.

Harris' direction was confirmed by two years spent subsequently in Santa Fe, New Mexico, where he was involved with the Transcendental Painting Group, which encouraged his mystical, spiritual, and theosophical interests. The figurative subject declined in significance as his work became firmly aligned with the international movement of non-objective art. Harris was to continue in this direction in Vancouver in 1940 when he was forced to return to Canada due to wartime constraints. This ultimately led him to what he referred to as "abstract expressionism" in the 1950s.

The fully illustrated catalogue accompanying the show establishes Harris' continuing importance as a major figure in Canadian art, not only for the art he produced, but also for the role he played in contemporary artistic organizations, particularly the Federation of Canadian Artists. Catalogues are available through the Book Shop, Art Gallery of Ontario. An accompanying poster is available from the Reproduction Shop.

The exhibition is being transported by air and/or truck and installed under the supervision of Art Gallery of Ontario staff. Organized for national circulation by the Art Gallery of Ontario.

Curated by Dennis Reid, Curator, Canadian Historical Art.

Space: Approximately 80 works on paper, oil sketches, and canvases

Weight: Approximately 8 crates

Fee: $1,500 plus shipping

Date available for circulation: Exhibition fully booked at time of publication.

Security: Electronic alarm system. In view of an attendant. Small works must be screwed to the wall.

Lighting: Incandescent only; maximum 50 lux

Temperature and humidity: Maximum fluctuation of ±10% from a norm of 50% humidity and between 20° – 22°C (68° – 72°F)

Lawren Harris, *Abstract Sketch*, c. 1940, oil on cardboard, 37.8 x 30.8 cm, Collection Art Gallery of Ontario, Gift from the McLean Foundation, 1959

Arthur Lismer, *Dock Vista*, 1945, oil on canvas, 30.2 x 45.7 cm, Collection Art Gallery of Ontario, Purchase, 1946

It is generally held that the work of the various members of the Group of Seven declined sharply in quality following the dissolution of the Group in 1932. The dispersal of Group members across the country from what had been their rallying point in Toronto has led to the misconception that the work of its individual members lost the vigour and cohesiveness formerly drawn from a common ideology. In fact, while fortified by the Group experience, each member, once detached from it, pursued ideas which had been burgeoning within him even during the Group's lifetime. This exhibition is the second in a series to look at the post-Group painting of the more prominent members, the first being *Alberta Rhythm*, which featured the later work of A.Y. Jackson in 1982.

After the Group disbanded, Lismer followed his long-standing interest in art education. This stemmed from his experience as Director of Art Education at the Art Gallery of Toronto from 1927 and took him on lecture tours to South Africa and the Antipodes in the 1930s. These places are documented in contemporary paintings. He put an increasing amount of time and energy into teaching, particularly after 1940 when he took up the post of Educational Supervisor at the Montreal Museum of Fine Arts.

Lismer's later work, which has stood in the shadow of his teaching, developed alongside the latter activity and was naturally affected by it. He increasingly focused his attention on formal values, and themes which he found while on summer holiday breaks in the Maritimes, on the West Coast, or on Georgian Bay. These ideas were worked up in a series of intense, smaller paintings, and extended until Lismer felt he had exhausted the expressive potential of the subject. Alternatively, he would make maximum use of the limited time available by working in pen on paper with brushes, again usually in series.

The accompanying catalogue essay relates his painting activity to other aspects of his life and situates the paintings and drawings in relation to his own earlier work and that of his contemporaries. All works are illustrated and the full critical catalogue contains a chronology and bibliography. Catalogues are available through the Book Shop, Art Gallery of Ontario. An acompanying poster is available from the Reproduction Shop.

The exhibition is being transported by air and/or truck and installed under the supervision of Art Gallery of Ontario staff. Organized for national circulation by the Art Gallery of Ontario.

Curated by Dennis Reid, Curator, Canadian Historical Art.

Space: Approximately 125 canvases, oil sketches, and ink drawings

Weight: Approximately 13 crates

Fee: $1,500 plus shipping

Date available for circulation: Exhibition fully booked at time of publication.

Security: Electronic alarm system. In view of an attendant. Small works must be screwed to the wall.

Lighting: Incandescent only; maximum 150 lux for paintings; 50 lux for works on paper

Arthur Lismer, *African Scene*, 1937, watercolour on paper, 35.3 x 31.0 cm, Collection Art Gallery of Ontario, Purchase, 1937

Arthur Lismer, *Beach Studies II* (from A. Lismer's Sketchbook), c. 1951, charcoal on paper, 22.4 x 29.8 cm, Collection Art Gallery of Ontario, Gift of Marjorie Lismer Bridges, Ashton, Md., 1974

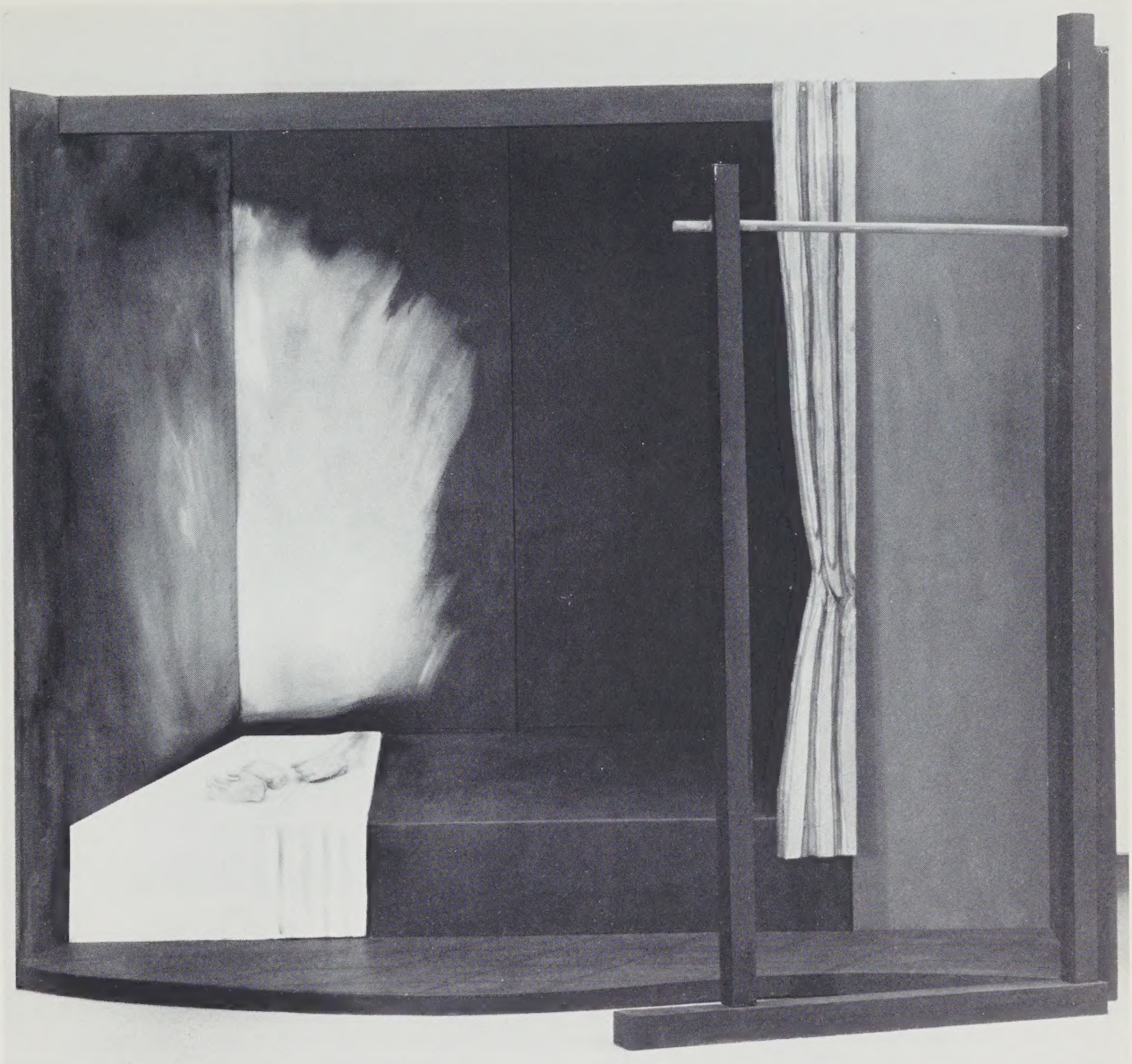
Temperature and humidity: Maximum fluctuation of ±10% from a norm of 50% humidity and between 20° – 22°C (68° – 72°F)

Itinerary at time of printing:
The Montreal Museum of Fine Arts
February 14–April 14, 1985

Art Gallery of Ontario
September 28–November 24, 1985

Dalhousie University Art Gallery, Halifax
December 19, 1985–January 26, 1986

The Edmonton Art Gallery
March 7–April 20, 1986



Renée Van Halm, *Upon Awakening She Becomes Aware*, 1983, acrylic on canvas mounted on wood, 2.4 x 3.2 x 2.0 m, Collection Art Gallery of Ontario, Purchase, 1983

Graham Coughtry, *Odalisque*, February 1983, oil on canvas, 213.4 x 213.4 cm, Courtesy the Isaacs Gallery

Painting in Toronto, 1984 is a survey of the current situation of painting in Toronto. It comprises the work of about thirty artists, each represented by one or two pictures. This exhibition is a selection from the larger exhibition opening at the Art Gallery of Ontario in September, 1984.

Toronto, since the 1950s, has been known as a "painting town" but it has been a long time since a major exhibition considering the range of work in the city has been mounted. In recent years the activity in painting, by both younger and established artists, has seen a massive expansion. It is clearly the right moment to gather the range of that expansion as a way to look critically and evaluate this activity. The exhibition is broadly based in the selection of work; an invitation to a consideration of current painting.

The exhibition is accompanied by a catalogue with four essays: one by David Burnett as curator, two by Toronto critics, and one by a critic from outside the city. Also included is full biographic and bibliographic information on each artist. The catalogue is available through the Book Shop, Art Gallery of Ontario.

The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff. Organized for circulation provincially by the Art Gallery of Ontario.

Curated by David Burnett, Curator, Contemporary Canadian Art.

Space: Approximately 50 paintings; 76 running metres (250 r.ft.)

Weight: Not available

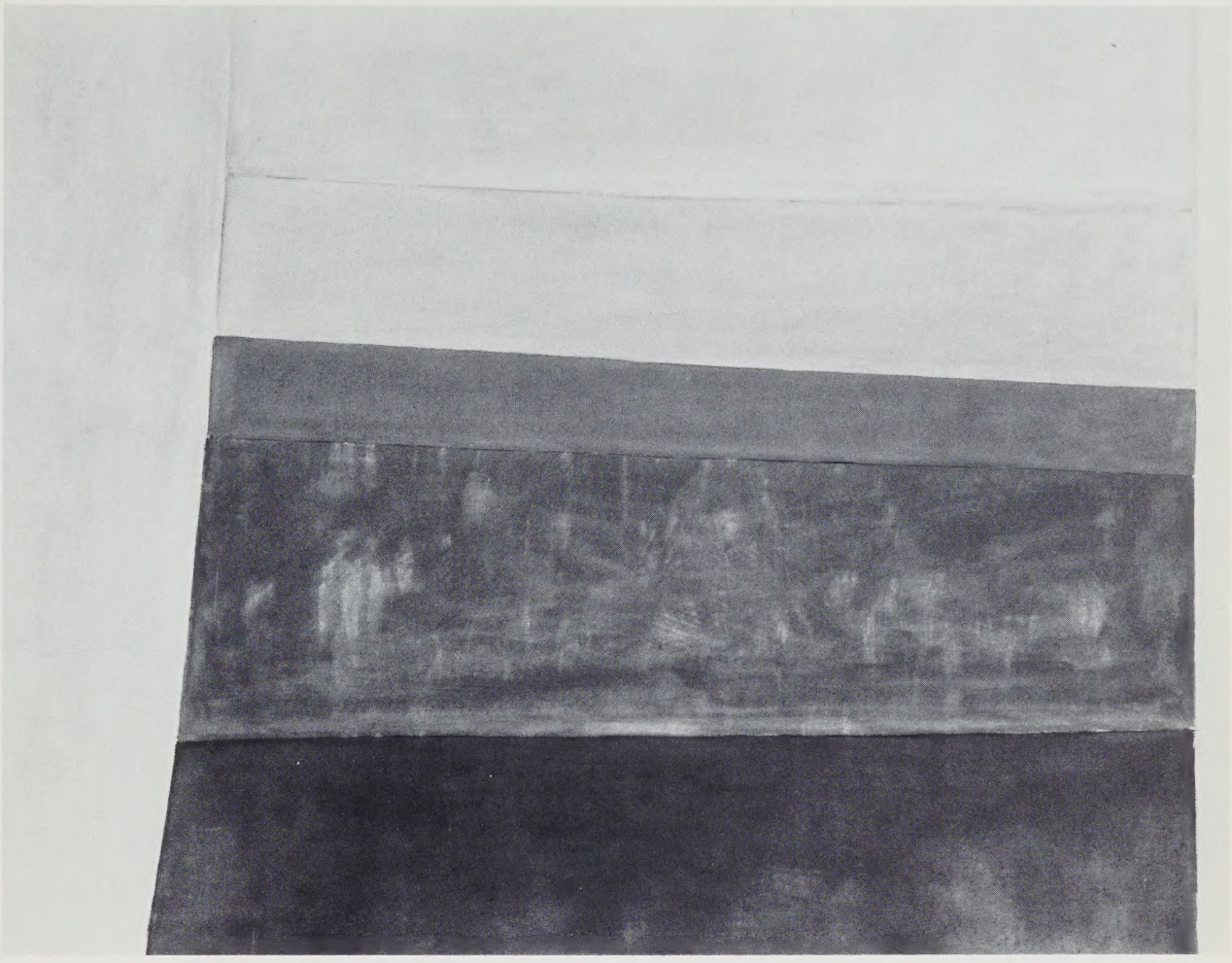
Fee: $1,000

Date available for circulation: January, 1985

Security: Electronic alarm system. In view of an attendant. Small works must be screwed to the wall.

Lighting: Incandescent only; maximum 150 lux for paintings, 50 lux for works on paper

Temperature and humidity: Maximum fluctuation of ±10% from a norm of 50% humidity and between 20° – 22°C (68° – 72°F)



Jack Bush, *Dazzle Red*, 1965, oil on canvas, 205.7 x 264.1 cm, Collection Art Gallery of Ontario, Purchase, 1966

Robert Markle, *Falling Figure Series: Marlene III*, 1963, charcoal on paper, 58.4 x 88.9 cm, Collection Art Gallery of Ontario, Anonymous gift in honour of J. W. G. (Jock) Macdonald, 1965

William Kurelek, *John the Baptist on my Father's Farm*, 1965, oil on masonite, 38.4 x 46.5 cm, Collection Mrs. Anne Cirka, Toronto

During the late fifties and early sixties, Toronto experienced a phenomenal growth in population, ethnic diversity, commerce, building, and industrial activity. It was the period in which Toronto began to emerge as a major North American urban centre. With this came the development of a significant and lively cultural scene with a growing and active artistic community. It was a period which marked the emergence of a number of major artists, innovative commercial art dealers, and a growing art-going public. By the mid-1960s Toronto had become the most active centre of contemporary art in Canada.

Toronto Painting of the 1960s is a small survey exhibition, drawing principally on the permanent collection of the Art Gallery of Ontario, of some of the important figures and the range of advanced art being produced during this period. Thus aspects of the artistic trends of the decade are explored and their contribution to Toronto's development as a major artistic centre marked. The exhibition includes twenty-four works by eighteen artists chosen to illustrate the talent, diversity, and innovation that have established Toronto's reputation in the Canadian contemporary art scene. The show features paintings by, among others, Jack Bush, Harold Town, Michael Snow, Graham Coughtry, William Kurelek, and Gershon Iskowitz.

In addition to a poster, a small catalogue accompanies the exhibition and includes an introductory essay, biographies on each of the artists, and reproductions of the paintings.

The exhibition is transported by air and/or truck and installed under the supervision of Art Gallery of Ontario staff. Organized for provincial circulation by the Art Gallery of Ontario with the assistance of the Ontario Government through Festival Ontario, a program of the Ministry of Citizenship and Culture.

Curated by David Burnett, Curator, Canadian Contemporary Art.

Space: 24 works; approximately 76 running metres (250 r.ft.)

Weight: 7 crates; 1,074 kg (2,367 lb.)

Fee: $650

Date available for circulation: Exhibition fully booked at time of publication

Security: Electronic alarm system. In view of an attendant. Small works must be screwed to the wall.

Lighting: Incandescent only; maximum 150 lux for paintings, 50 lux for works on paper

Temperature and humidity: Maximum fluctuation of ±10% from a norm of 50% humidity and between 20° – 22°C (68° – 72°F)

Itinerary at time of printing:
Tom Thomson Memorial Gallery and Museum of Fine Art, Owen Sound
May 6–29, 1983

Art Gallery of Peterborough
June 30–July 31, 1983

Art Gallery of Windsor
September 4–October 2, 1983

Art Gallery of Ontario
December 10, 1983–January 29, 1984

Museo Carillo Gil, Mexico City
March 14–April 15, 1984

Vincent van Gogh, *The Vicarage at Nuenen: Seen from the Back with the Artist's Studio on the Right*, c. 1884, graphite, pen and brown ink, brown wash, heightened with white, 24.3 x 35.6 cm, Collection Art Gallery of Ontario, Purchased with proceeds from the Annual Giving Fund, 1982

AN INTIMATE GLIMPSE OF VAN GOGH AT NUENEN AS SEEN IN A RECENTLY ACQUIRED DRAWING

September, October 1984
April, May 1985

The Vicarage at Nuenen: Seen from the Back with the Artist's Studio on the Right is a recent acquisition of the Art Gallery of Ontario and the first work in the collection by Vincent van Gogh (1853-1890). It was executed early in 1884 and records the vicarage at Nuenen where Vincent's father lived with his family from 1882 until his death in 1885. The view is taken from the garden and shows the back of the vicarage with the laundry room and storeroom on the right which became the artist's first studio. One of the artist's sisters, possibly Elizabeth Huberta, is shown sewing or making lace on the porch while a typical peasant woman of the province of Brabant stoops to tend the spring garden.

The drawing was originally in the collection of Elizabeth Huberta. After her death in 1936, it was sent to Canada to her son Felix Du Quesne van Bruchem, who had emigrated some years earlier. In March 1982 Mr. Du Quesne enlisted Sotheby's Toronto to auction the drawing, at which time it was acquired by the Art Gallery of Ontario.

The moody character of *The Vicarage at Nuenen*, with its grey-brown tonality and expressionist tendencies, is typical of van Gogh's Brabant period. It is technically complex, involving the use of graphite and stump rubbed to create broad tonal areas, as well as pen and brown ink and white body colour. The intricate and varied calligraphy of his line and spontaneous touches of body colour anticipate the artist's later Paris and Arles drawings. This is therefore a pivotal work, summing up the artist's Dutch past and anticipating his work in France. It is one of the most elaborate of his Dutch drawings, while being at the same time an intensely personal and autobiographical statement.

A number of photographs are displayed with the drawing, showing family members, the site of the vicarage and its environs, and related works by van Gogh on the theme of the studio home.

Dr. Bogomila Welsh's original research on the drawing, which explains its position in the development of van Gogh's art, is published in the accompanying brochure. Fifty brochures are included in the exhibition fee.

The exhibition is transported by air and/or truck and installed under the supervision of Art Gallery of Ontario staff. Organized for provincial circulation by the Art Gallery of Ontario.

Guest curated by Dr. Bogomila Welsh.

Mr. Theodor Jean Philip Du Quesne van Bruchem and his wife Elizabeth Huberta Du Quesne-van Gogh. Photo: Courtesy of Mr. Felix Du Quesne van Bruchem

Space: 1 drawing exhibited in a special display case, 6 information panels, 56 photographs with extended labels. An audio-visual tape of an interview with Mr. Felix Du Quesne van Bruchem and Dr. Bogomila Welsh is available to centres that can supply a ¾" video player and colour television (videotape can be adapted upon request).

Weight: Approximately 3 crates

Fee: $500

Date available for circulation: September, October 1984, April, May 1985 (maximum of 3 bookings)

Security: Electronic alarm system. In constant view of an attendant (24 hour surveillance is essential)

Lighting: Incandescent only; maximum 50 lux

Temperature and humidity: Maximum fluctuation of ±10% from a norm of 50% humidity and between 20° – 22°C (68° – 72°F)

This is the first exhibition in the Art Gallery of Ontario's MASTERPIECE EXHIBITION SERIES.

Thomas Gainsborough, *Portrait of a Young Girl*, c. 1770-80; oil on canvas, 76.2 x 63.5 cm. Collection Columbus Museum of Art, bequest of Frederick W. Schumacher.

This exhibition consists of twenty-two Old Master paintings selected from the former collection of Frederick W. Schumacher, noted American collector and art benefactor, now bequeathed to the Columbus Museum of Art in Ohio. Mr. Schumacher, in his professional and business affairs, had close connections in Canada through his interest in the industrial development of northern Ontario. His contribution is marked by a community named after him in the Province. The Schumacher Collection had grown steadily since the first acquisition in 1904 until the collector's death in 1957. Mr. Schumacher explained that his preference to collect Old Master art was the desire to assemble "art works which would endure and remain objects of merit through the change of fashion."

In addition to the American, this exhibition represents major European schools: British, French, Italian, Dutch, and Flemish. The present selection is particularly strong in nineteenth-century art. The earliest work included in the show is the Renaissance painting, *St Agnes* by Giovanni Moroni. There are several seventeenth-century works including *Portrait of a Bearded Man* by Jacob Jordaens. One of the collector's favorite pictures was *Portrait of a Young Girl* by Thomas Gainsborough which, along with George Romney's *William Petire,* are fine examples of eighteenth-century English portraiture.

An important painting of the following century is the dramatic J. M. W. Turner watercolour of the Laugharne Castle, contrasting in mood with a dreamy *Vue de Saint-Lô* by Corot of the mid-century. *La Méditerranée (Cap d'Antibes),* the impressionist landscape by Claude Monet, serves as an introduction for several American paintings by George Wesley Bellows, native of Columbus, Ohio – one portraying an evening scene; the other a sunny afternoon at Arcady. Childe Hassam's *The North Gorge, Appledore, Isle of Shoals* of 1912 is similar in subject matter to *Arcady* as it is inspired by a seashore but differs in composition. This work is the most recent in the exhibition.

A catalogue, produced by the Columbus Museum of Art, is available through The Book Shop, Art Gallery of Ontario.

The exhibition will be transported by truck and installed under the supervision of the Columbus Museum of Art and Art Gallery of Ontario staff. Organized for provincial circulation by the Art Gallery of Ontario.

Organized by the Columbus Museum of Art and coordinated by Marta H. Hurdalek, Assistant Curator, Old Master Art.

Space: 22 oil paintings; approximately 30.5 running metres (100 r. ft.)

Weight: 10 crates; approximately 765.2 kg (2,050 lb.)

Fee: $1,200

Sponsor: Schumacher Foundation

Date available for circulation: Exhibition fully booked at time of publication.

Jean Auguste Dominique Ingres, *Raphael et la Fornarina,* 1840; oil on canvas, 35.6 x 27.3 cm. Collection Columbus Museum of Art, bequest of Frederick W. Schumacher.

Security: Electronic alarm system. In view of an attendant. Small works must be screwed to the wall.

Lighting: Incandescent only; maximum 150 lux for paintings, 50 lux for one work on paper

Temperature and humidity: Maximum fluctuation of ±10% from a norm of 50% humidity and between 20° – 22°C (68° – 72°F)

Itinerary at time of printing:
Timmins National Exhibition Centre
May 27 – July 10, 1983

Thunder Bay National Exhibition Centre
July 26 – August 14, 1983

Art Gallery of Windsor
September 4 – October 2, 1983

Art Gallery of Ontario
October 22 – December 4, 1983

Walter H. Yarwood, *Guttar*, 1945; oil on canvas, 80.0 x 66.0 cm. Collection Art Gallery of Ontario, purchase, 1945.

Toronto, the showplace for Ontario artists, dominated the Canadian art scene in the 1920s, and virtually through the 1930s, due to the presence of the Group of Seven and its successor, the Canadian Group of Painters. A new creative surge only occurred with the formation of the Painters Eleven in the early 1950s. The forties was a particularly exciting period in Montreal, due to the Automatiste explosion, while at the same time, art centres were developing all across the country. But Toronto, a notable critic remarked, was still "under the thrall of the Group" and "lacking a clearly defined original purpose of its own."

This exhibition examines the work of Ontario artists in the 1940s in light of this criticism, including that of the older generation represented by those members of the Group still in Toronto such as A. Y. Jackson, of established artists like Charles Comfort and Paraskeva Clark, and of the younger generation represented by Jack Nichols, Walter H. Yarwood, and Jack Bush.

This exhibition focusses on contemporary concerns evident at the first Conference of Canadian Artists held at Kingston in 1941, particularly the relation of the artist to society, the interest in contemporary art beyond our own borders, and experimentation in a variety of media and techniques.

While no single "style" dominated, and drawings and watercolours were popular due to the necessity for rapid reportage during the Second World War, there was a great range of realism, from full-fledged abstraction in the work of Edna Taçon and Bertram Brooker to the more representational mode of I. A. C. Panton. There was also a variety in the media in which the artist chose to render his interpretation. All this is considered within a national and international context.

Thirty-five illustrated catalogues are included in the exhibition fee. The exhibition will be transported by truck and installed under the supervision of Art Gallery of Ontario staff. Organized for provincial circulation by the Art Gallery of Ontario.

Curated by Christine Boyanoski, Assistant Curator, Canadian Historical Art.

Space: Approximately 50 framed works; 53.5 running metres (175 r. ft.)

Weight: Approximately 6 crates; 392 kg (1,050 lb.)

Fee: $750

Date available for circulation: April 1984

Security: Electronic alarm system. In view of an attendant. Small works must be screwed to the wall.

Lighting: Incandescent only; maximum 50 lux

Temperature and humidity: Maximum fluctuation of ±10% from a norm of 50% humidity and between 20° – 22°C (68° – 72°F)

Jack Nichols, *Sick Boy with Glass*, 1942; wash on paper, 61.9 x 69.5 cm. Collection Art Gallery of Ontario, purchase, 1942.

Charles Comfort, *Flight Lieutenant Carl Schaefer*, 1948; watercolour, 82.2 x 77.2 cm. Collection Art Gallery of Ontario, gift from the Fund of the T. Eaton Co. Ltd. for Canadian Works of Art, 1948.

A. Y. Jackson *Alberta Rhythm* 1949 Pencil on paper 22.8 x 30.5 cm Collection: Art Gallery of Ontario
Gift of Dr. Naomi Jackson Groves, Ottawa, 1981

A. Y. Jackson *Blood Indian Reserve, Alberta* 1937 Oil on canvas 63.8 x 81.3 cm Collection: Art Gallery of Ontario Purchase 1946

This exhibition of approximately eighty works dating from 1933 to 1968 by A. Y. Jackson (1882-1974) was organized by the Art Gallery of Ontario as a tribute to this senior Canadian artist in the centenary year of his birth. The main thrust of *Alberta Rhythm* is to reveal a shift in emphasis of Jackson's work from the Quebec landscape to that of Alberta and Northwestern Canada, a change that occurred later in his artistic career. The title of the exhibition is taken from one of the paintings in the show which is typical of new concerns of Jackson at the time. These new directions which demonstrate a consistent quality have largely been overlooked in the past.

The works in *Alberta Rhythm* come from numerous private and public collections and include oils on canvas, oil sketches, and drawings. The catalogue produced in support of the exhibition includes an annotated chronology compiled by Naomi Jackson Groves.

Catalogues are available through the Gallery Shop. Organized and circulated nationally by the Art Gallery of Ontario.

Space: Approximately 80 works

Weight: Approximately 10 crates

Fee: $1,250 plus shipping costs

Date available for circulation: Exhibition fully booked at time of publication

Security: Electronic alarm system. In view of an attendant. Small works must be screwed to the wall

Lighting: Incandescent only: maximum 150 lux for paintings; 50 lux for works on paper

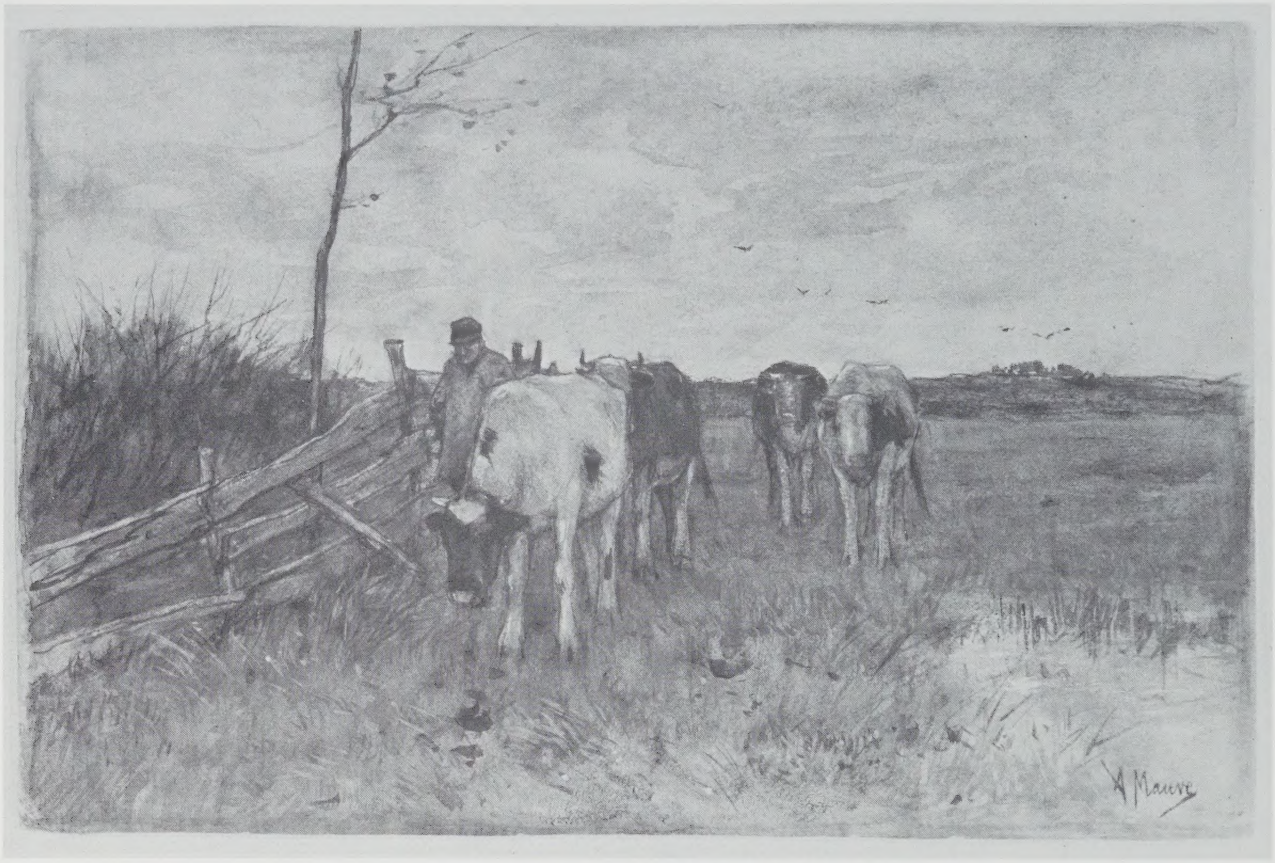
Temperature and humidity: Maximum fluctuation of ± 10% from a norm of 50% humidity and between 20° - 22°C (68 - 72°F)

Itinerary at time of printing:

Art Gallery of Ontario
May 14–June 27, 1982

Glenbow Museum, Calgary
July 16–September 5, 1982

Johannes Bosboom (1817-1891) *Interior of a Church* Oil on panel 22.2 x 18.4 cm Collection: Art Gallery of Ontario
Bequest of Gerald R. Larkin, 1961



Anton Mauve (1838-1888) *Homeward Bound* c. 1880 Watercolour 22.55 x 34.29 cm Collection: Art Gallery of Ontario
Bequest of Miss Kate E. Taylor, 1948

This exhibition presents a group of artists named by their affiliation with the city of The Hague, where they were active during the second half of the nineteenth century. Together they explored realistic presentations of familiar surroundings in everyday life. The most frequent themes presented were the landscape in its variations, the sea and beaches as well as the popular street genre scenes and interiors of churches. In some ways, the Hague artists were close to their French counterparts, the Barbizon School. In their formation of a distinctive vision, the artists were inspired by seventeenth century Dutch art. The most famous artist among them was Josef Israels, followed by the members of the group such as J. Bosboom, B. J. Blommers, the Maris brothers, H. W. Mesdag, Anton Mauve, and J. H. Weissenbruch.

The Hague School artists enjoyed considerable success abroad, especially in Scotland and throughout North America, before being fully accepted in their homeland. Through the enterprise of Dutch dealers, one being E. J. van Wissenligh, their art was enthusiastically sought after by several collectors and art connoisseurs. In Montreal, Sir George A. Drummond, William and Agnes Learmont, E. B. Greenshields and Sir William van Horne were among those collectors. In Toronto, a similar taste was expressed by E. F. B. Johnston, a lawyer and art promoter, as well as Sir Edmond Walker, whose collection included a number of works by the Hague School.

The exhibition consists of approximately fifty oil paintings and watercolours drawn from the permanent collection of the Art Gallery of Ontario as well as other public and private collections.

Twenty-five colour illustrated catalogues will be included in the exhibition fee. This exhibition will be on view at the Art Gallery of Ontario in May and June, 1983.

The exhibition will be delivered by truck and installed with the assistance of Art Gallery of Ontario staff. Organized and circulated nationally by the Art Gallery of Ontario.

Space: Approximately 50 paintings and watercolours; 45.75-61 running metres (150-200 r.ft.)

Weight: Approximately 15 crates

Fee: $1,250 plus shipping costs

Date available for circulation: September 1983

Security: Electronic alarm system. In view of an attendant. Small works must be screwed to the wall

Lighting: Incandescent only: maximum 150 lux for paintings; 50 lux for works on paper

Temperature and humidity: Maximum fluctuation of ± 10% from a norm of 50% humidity and between 20° - 22°C (68° - 72°F)

Gershon Iskowitz *Landscape in Red No. II* 1971 Oil on canvas 152.0 x 122.0 cm Courtesy Carmen Lamanna

Gershon Iskowitz *Barrier* 1952 Gouache on board 50.8 x 61.0 cm Courtesy Gallery Moos

Gershon Iskowitz *Memory (Mother and Child)* 1951
Watercolour and ink 50.8 x 24.3 cm
Courtesy Gallery Moos

This retrospective of the work of Gershon Iskowitz, spanning the period between 1941 and 1981, comprises 108 paintings, drawings, and watercolours. The exhibition opens with the artist's concentration camp drawings and his early representational work. It then follows the progress of his development through the great series of landscape-inspired works of the late 1960s and early 1970s into the rich variations of colour and structure of the past decade.

The landscape still remains his point of departure, but it is his feeling for colour, for its growth layer by layer on the canvas, that is the major mark of his achievement. Iskowitz is a painter for whom the relationship between the experience of vision and the activity of painting is the essential concern.

Separate English and French editions of the catalogue are available through the Gallery Shop. A poster is available through the Reproduction Shop.

The exhibition will be delivered by truck. Organized and circulated nationally by the Art Gallery of Ontario.

Space: 108 paintings, drawings, and watercolours; 152.4 running metres (500 r.ft.)

Weight: Approximately 18 crates

Fee: No fee charged; supported by a grant from the National Museums of Canada Exhibitions Assistance Program

Date available for circulation: Exhibition fully booked at time of publication

Security: Electronic alarm system. In view of an attendant. Small works must be screwed to the wall

Lighting: Incandescent only: maximum 150 lux for paintings; 50 lux for works on paper

Temperature and humidity: Maximum fluctuation of ± 10% from a norm of 50% humidity and between 20° - 22°C (68° - 72°F)

Itinerary at time of printing:

Art Gallery of Ontario
January 22–March 7, 1982

Art Gallery of Windsor
March 23–May 2, 1982

Musée d'art contemporain, Montréal
May 17–June 27, 1982

London Regional Art Gallery
July 4–August 22, 1982

Glenbow Museum, Calgary
November 1–December 15, 1982

Canada House, London, England
February 23–March 22, 1983

Photography

Louise Dahl-Wolfe, *Night Bathing*, 1939, silverprint, 34.3 x 26.7 cm, Collection International Center of Photography

Recollections comprises the work of ten great American photographers, all born near the turn of the century, who are among the distinguished elders of their profession. Each has created an impressive body of work in photography and is regarded as an artist. Several, such as Berenice Abbott, Barbara Morgan, Louise Dahl-Wolfe, and Toni Frissell, have been well published. They were key figures in the media from the thirties to the fifties. Laura Gilpin is mainly considered a photographer of the grand landscape whose work has not yet been seen on a national scale. Some, such as Ruth Bernhard, Carlotta M. Corpron, and Berenice Abbott, are great teachers as well as photographers. Lotte Jacobi, working consistently as a professional portrait artist, Nell Dorr, a poet with her camera, and Consuelo Kanaga, a humanist, did their work in a more private way. Seen as a group, their photographs form a bridge of perceptions moving through shifts in style. Their subject matter ranges from fashion to still life to poetry, from portraits to landscapes, from scientific documents to painterly abstractions. In each case, a study of their life work reveals a versatility previously obscured, a greatness not fully recognized.

This exhibition is a selection from the original exhibition of the same name organized by the International Center of Photography, New York, in 1979.

The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff. An exhibition from the permanent collection of the International Center of Photography, New York. Organized for provincial circulation by the Art Gallery of Ontario.

Space: 100 black and white photographs, 1 lead panel, and 10 information panels; approximately 70–76 running metres (225–250 r.ft.)

Weight: not available

Fee: $750

Date available for circulation: September 1985

Security: Electronic alarm system. In view of an attendant. Small works must be screwed to the wall.

Lighting: Incandescent only; maximum 50 lux

Temperature and humidity: Maximum fluctuation of ±10% from a norm of 50% humidity and between 20° – 22°C (68° – 72°F)

Nell Dorr, *"Secrets," Win and Chris*, 1942, silverprint, 35.5 x 19.0 cm, Collection International Center of Photography

William Notman, *Mrs. Mackenzie in Allan's Conservatory,* 1871; 25.4 x 20.3 cm. Collection Notman Photographic Archives, McCord Museum, McGill University, Montreal.

William McFarlane Notman, *Indian Camp, Blackfoot Reserve, Alberta*, 1889; 20.3 x 25.4 cm. Collection Notman Photographic Archives, McCord Museum, McGill University, Montreal.

William Notman came to Montreal from his native Scotland in 1856 and soon after his arrival started a photography studio which rapidly became the largest and most popular establishment of its kind in Canada. Although the business started out as a one-person operation, the demand for Notman's portraits and views became so great that he soon had to take on assistants. By 1864 when the first records are available, there were thirty people on staff, and by 1870, the number had risen to fifty-five. Of these, a large number were photographers and their assistants who engaged in making portraits and in recording the cities and landscapes of Canada. Another group consisted of painters who coloured photographs and made the large composite photographs for which the studio became famous. The third and largest group was the support staff of receptionists, bookkeepers, clerks, and those who worked in the finishing and mailing department.

This exhibition gives a detailed look at the production of William Notman and his staff. For the first time, a significant body of work by individual photographers has been identified. Some of those represented are William Notman, his son William McFarlane Notman, Benjamin Baltzly, George Arless, and William Haggarty. The exhibition contains approximately 150 original prints, or in some cases, facsimile prints made from the original glass negatives, and includes a selection of rare hand-coloured photographs, painted by now well-known Canadian artists such as John Fraser, Henry Sandham, and James Weston, who were full-time members of Notman's staff. A studio set-up containing furniture used by Notman as early as 1861 is also featured.

The exhibition is accompanied by an illustrated catalogue.

The exhibition will be transported by truck and/or plane and installed under the supervision of Art Gallery of Ontario staff. Organized with the cooperation of the McCord Museum, Montreal for national circulation by the Art Gallery of Ontario.

Guest curated by Stanley Triggs, Curator of Photography, Notman Photographic Archives, McCord Museum and coordinated by Karen Finlay, Assistant Curator, Exhibitions.

Space: 150 prints, studio set-up, information panels; approximately 75 running metres (250 r. ft.)

Weight: Approximately 18 crates

Fee: $1,500 plus shipping

Date available for circulation: October 1985

Security: Electronic alarm system. In view of an attendant. Small works must be screwed to the wall.

Lighting: Incandescent only; maximum 50 lux

Temperature and humidity: Maximum fluctuations of ±10% from a norm of 50% humidity and between 20° – 22°C (68° – 72°F)

Martin Chambi *Bride of the Montes family,* **Montes house, Cuzco, c. 1928, Silver print 28 x 22 in.; 71.1 x 55.8 cm.**
Lent by Edward Ranney and the Chambi family

Edward Ranney *Machu Picchu*, 1975 Silver print 22 x 28 in.; 55.8 x 71.1 cm. Lent by Edward Ranney and the Chambi family

Martin Chambi worked both in a natural light studio, making portraits for the prominent families of Cuzco, and in the surrounding area, documenting his native highland culture. Chambi offers an insider's view of a city distinguished by a strange mix of cultures—traditional Inca and Spanish colonial — and the complex network of relationships that such an inheritance engenders. Chambi's photographs, mainly dating from the 1920s and 1930s, of individual sitters and family groups, of weddings, parties, and traditional Indian festivities, portray special occasions on two levels: first, the occasion that brought the subjects together and summoned the photographer, and second, the act of being photographed.

Edward Ranney, a photographer who lives in Santa Fe, New Mexico, first began taking photographs while studying in Peru in 1964. Since that time, he has travelled extensively in Mexico and Peru, published a book called *Stonework of the Maya* (1974), and devoted considerable time and effort to bringing Chambi's work to public attention, partly because it has influenced his own development as a photographer. His photographs are part of a series on Inca shrines and architecture and the highland landscapes of Peru, the subjects to which Ranney turned as an alternative approach to the Inca past. The combination of Chambi and Ranney's works provides a more complete view into Peruvian life and history.

All of the Chambi prints were printed by Edward Ranney and Victor Chambi in 1978 and appear courtesy of Ranney and the Chambi family. Ranney's prints are on loan from the photographer.

This exhibition was organized by the Museum of Modern Art, New York, and was made posible by a generous grant from the National Endowment for the Arts.

Space: 63 black and white photographs, 2 information panels and 1 lead panel; 150 running ft. (46 m)

Weight: 4 crates, 275 lb. (124 kg)

Fee: $500

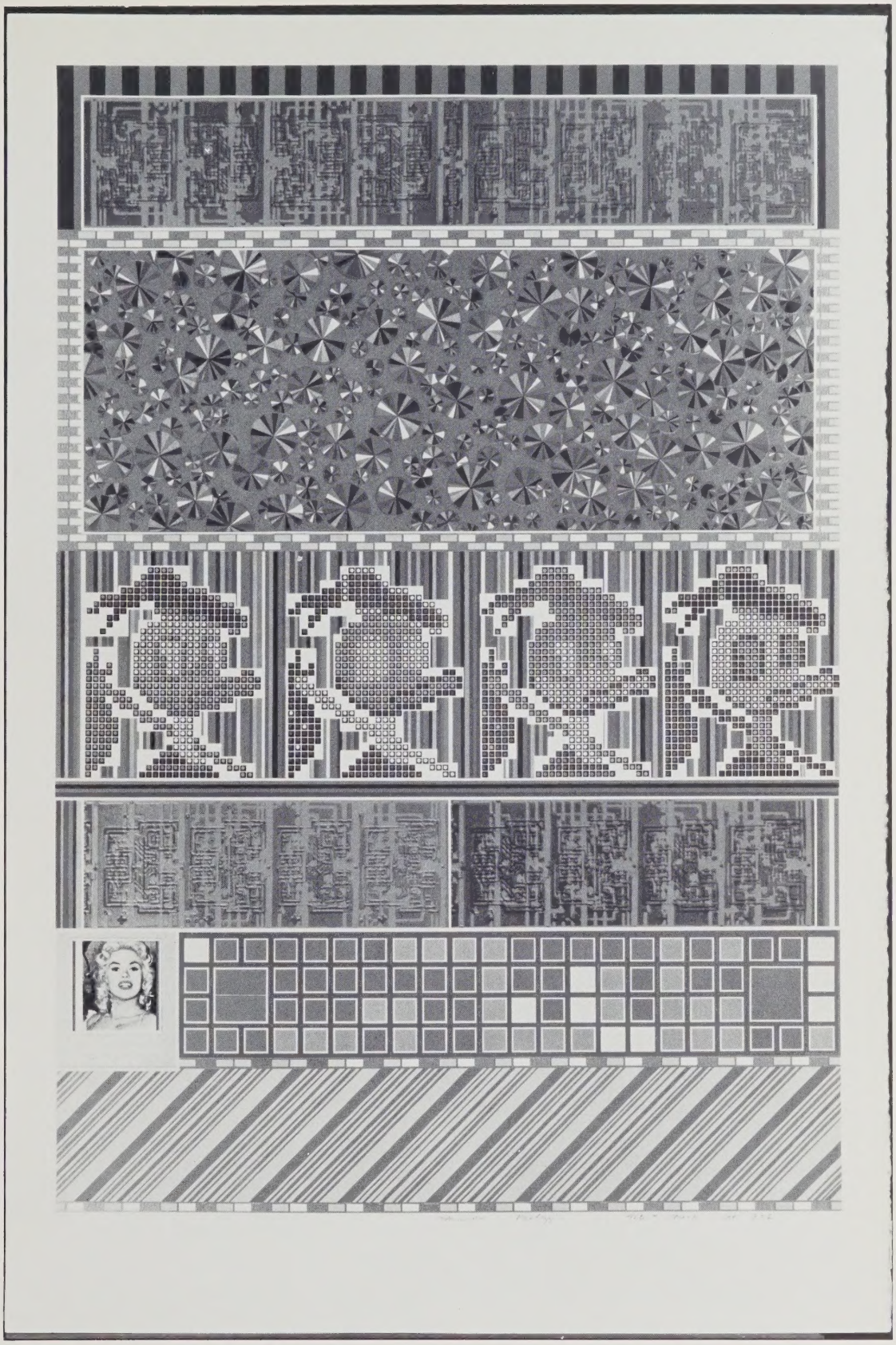
Date available for circulation: Autumn 1981

Security: In view of an attendant. Secure night locks

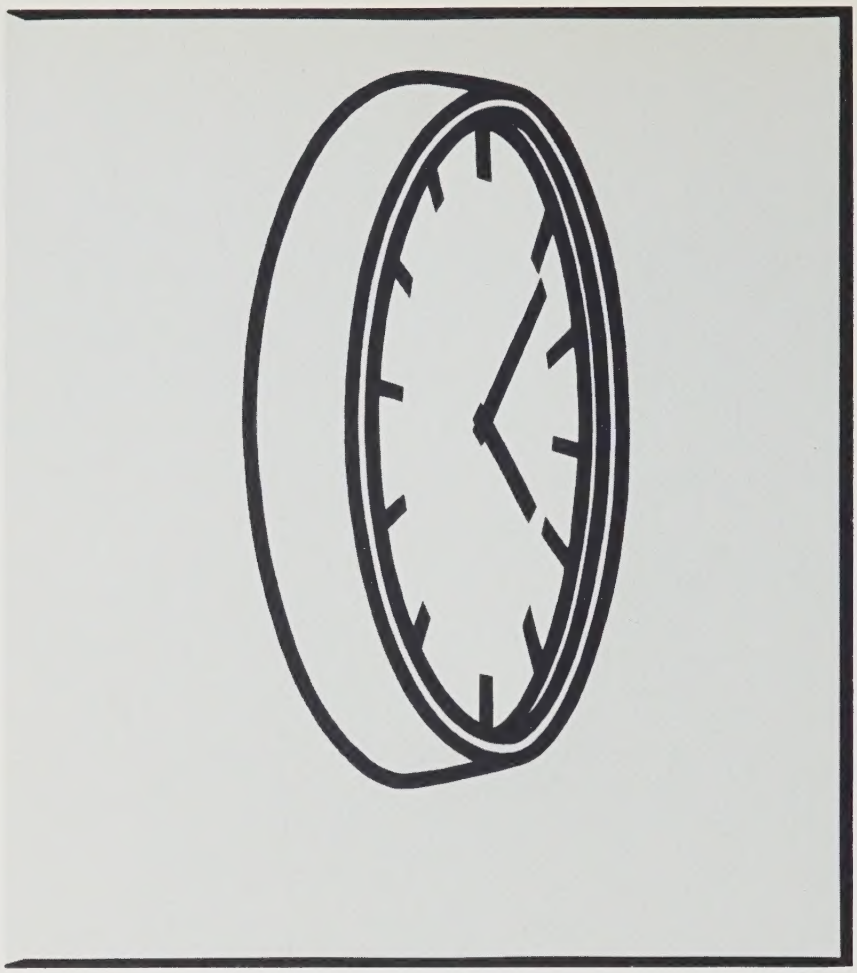
Lighting: Incandescent or fluorescent fitted with ultraviolet filters

Temperature and humidity: Minimal fluctuations

Prints



Eduardo Paolozzi, *883 Whipped Cream, A Taste of Honey, Peanuts, Lemon Tree, others*, screenprint, 1 from a set of 10, edition of 75, 101.7 x 68.5 cm, Collection Art Gallery of Ontario, Gift of Mr. and Mrs. Neville Burston, 1981



Patrick Caulfield, *Pierrots. Crying to the Walls: My God! My God! Will she relent?* screenprint, 1 of 22, 62/100, 60.7 x 55.6 cm. Collection Art Gallery of Ontario, Gift of Mr. and Mrs. Neville Burston, 1981

This exhibition of about fifty prints is a selection from a notable gift greatly enhancing the Art Gallery of Ontario's print collection. The prints selected are by seven artists; four are British (Patrick Caulfield, Elizabeth Frink, Eduardo Paolozzi, Bridget Riley), one French (Victor Vasarely), one German (Horst Janssen), and one Israeli (Agam). Agam, Riley, and Vasarely are particularly noted for the optical effects their works produce, such as impressions of brightness and pulsation, ambiguity and variability, or movement. They achieve the optical activation of vision through the simple means of black and white. Caulfield and Paolozzi (a forerunner of British Pop Art) use colour in hard-edged relationships, the former with representational images, the latter with largely conceptual images, whereas Frink and Janssen deal expressionistically with figurative forms. While the period spanned is twenty years, from 1953 to 1973, the works are concentrated in the late sixties and early seventies – only the Vasarelys are earlier (1953). Thus the exhibition presents a selection of prints exemplifying some of the strong international modes of this period.

A brochure accompanies the exhibition and includes an essay by Mrs. Burston, touching on their collecting and consequent association with the artists.

The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff. Organized for provincial circulation by the Art Gallery of Ontario.

Curated by Marie Fleming, Associate Curator, Contemporary Art.

Space: Approximately 50 prints; 61 running metres (200 r.ft.)

Weight: not available

Fee: $700

Date available for circulation: January 1985

Security: Electronic alarm system. In view of an attendant. Small works must be screwed to the wall.

Lighting: Incandescent only; maximum 50 lux

Temperature and humidity: Maximum fluctuation of ±10% from a norm of 50% humidity and between 20° – 22°C (68° – 72°F)

Honoré Daumier, *Mr. Pot de Naz*, 1833; lithograph, 35.4 x 26.6 cm (paper). Collection Art Gallery of Ontario, gift of the Trier-Fodor Foundation, 1981.

Honoré Daumier, *Cortège*, 1833; lithograph, 36.3 x 55.4 cm (paper). Collection Art Gallery of Ontario, gift of the Trier-Fodor Foundation, 1978.

This selection of approximately thirty-five lithographs focusses on Daumier's contribution to the important, if relatively short-lived, French journal of political satire *La Caricature*. While *La Caricature* was suppressed in 1835 after being published for only five years, Charles Philipon, its founder and editor, managed to publish many of the finest creations of French nineteenth-century caricature, including Louis-Philippe as "the pear." Daumier's participation in this satirical characterization of the French monarch as well as his "portraits" of individual politicians are among his strongest work. Both of these aspects of his *La Caricature* lithography are represented in the exhibition. A small sampling of the work of other contributors to the journal are included. The majority of works in the exhibition are drawn from the collection of the Art Gallery of Ontario.

Thirty-five illustrated catalogues are included in the exhibition fee.

The exhibition will be delivered by truck and installed under the supervision of Art Gallery of Ontario staff. Organized for provincial circulation by the Art Gallery of Ontario.

Curated by Karen Finlay, Assistant Curator, Exhibitions.

Space: Approximately 35 framed works, information and lead panels; 30.5 – 38.0 running metres (100 – 125 r. ft.)

Weight: 4 crates; 522.5 kg (1,400 lb.)

Fee: $650

Date available for circulation: February 1984

Security: In view of an attendant. Electronic alarm system. Small works must be screwed to the wall.

Lighting: Incandescent only; maximum 50 lux

Temperature and humidity: Maximum fluctuation of ±10% from a norm of 50% humidity and between 20° – 22°C (68° – 72°F)

Max Beckmann *Yawning*, 1918, pl.7 from *The Gesichter Portfolio*, 1919 Drypoint on laid paper 12 x 10 in.; 30.1 x 25.5 cm. Collection of the Art Gallery of Ontario

Max Beckmann *Lovers*, 1916, pl. 4 from *The Gesichter Portfolio*, 1919 Drypoint on laid paper 9 x 11 1/2 in.; 22.9 x 29.2 cm. Collection of the Art Gallery of Ontario

This portfolio of drypoint prints made by the German Expressionist Max Beckmann (1884–1950) between 1914 and 1918 demonstrates his commitment to portraying man's suffering on many levels. Having lived through the war years in Europe and having served as a medical orderly, he had observed wounded humanity first hand. He became a master of the drypoint and expressed his emotional responses and psychological insights through his use of the ascetic line with its velvety flourishes. His varying subjects include self-portraits, scenes of social decadence, landscape and personal intimacy. This extraordinary portfolio of 19 prints shows the artist at the height of his graphic expression.

A catalogue will be provided with the exhibition.

Organized and circulated by the Art Gallery of Ontario Extension Services. On loan from the collection, Art Gallery of Ontario.

Space: 19 prints and 1 lead panel; 85 running feet (26 m)

Weight: 2 crates

Fee: $500

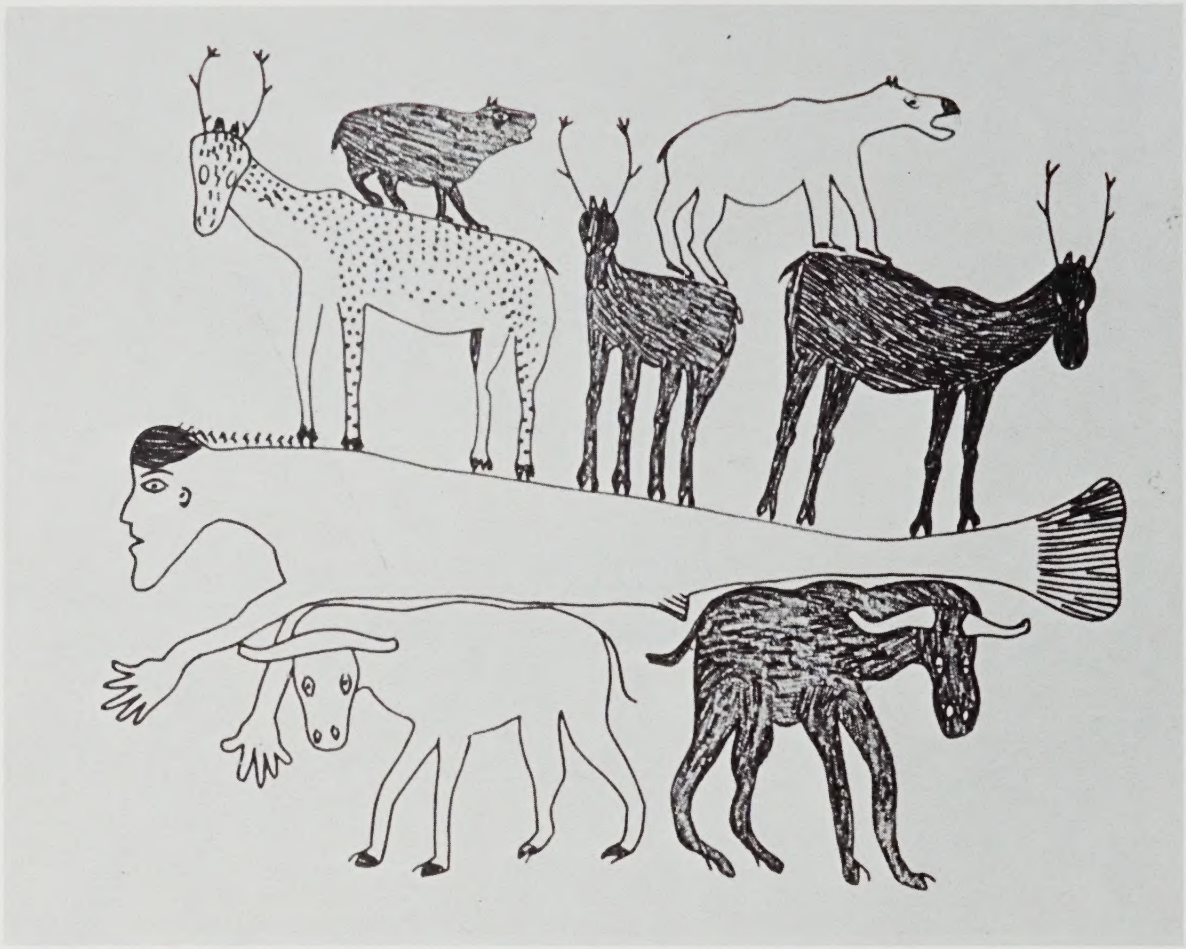
Date available for circulation: December 1981

Security: Electronic alarm system. In view of an attendant

Lighting: Incandescent only: maximum 50 lux

Temperature and humidity: Maximum fluctuation ±10% from a norm of 50% humidity and between 68°–72°F (20°–22°C)

Pitseolak Ashoona *Woman with Geese*, 1967 Copperplate engraving 9 1/2 x 12 in.; 24.5 x 30 cm. Collection: Department of Indian and Northern Affairs



Jamasie Teevee *Taleelayo and Friends*, 1973 Copperplate engraving 10 x 12 in.; 25.2 x 30.2 cm. Collection: Department of Indian and Northern Affairs

By the late 1950s, early work in the field of graphic art had commenced in Cape Dorset. At the time a small group of Inuit were experimenting with printing methods such as stencils, lino-cuts, and stone-cuts. The stone-cut print soon became the favoured medium of the Cape Dorset printmakers. However, in 1961, copper plate engraving was introduced to the community as an alternative to stone-cut printing. The intention was to provide Inuit artists with a means to draw images directly on the printing plate rather than transfer drawn images from paper to stone. Engravings dominated the Cape Dorset print collections of 1962 and 1963. Although stone-cut printing again became the major focus of activity in ensuing years, experimentation in the technical potential of engraving continued. In recent times, a revitalization of this process has occurred through the interest of younger Cape Dorset artists. Improved studio facilities, including new etching equipment, have now been established.

This exhibition will comprise some highly interesting examples of Cape Dorset engraving from the earliest works of 1962 to the present day, including a 1980 portfolio of etchings. Among the well-known artists represented are: Pitseolak, Kenojuak, Kiakshuk, Iyola, Kananginak, Jamasie and Parr.

The exhibition has been drawn from the extensive collection of the Department of Indian and Northern Affairs, Canada,and prepared by its Inuit Art Section. Organized and circulated in the Province of Ontario by the Art Gallery of Ontario Extension Services.

Space: 36 works and 1 lead/information panel; approximately 125 running ft. (38 m)

Weight: 2 or 3 crates of average size

Fee: $500

Date available for circulation: October 1981

Security: Electronic alarm system. Frequent staff patrols . Small works must be screwed to the wall.

Lighting: Incandescent and/or fluorescent fitted with ultraviolet filters. No direct daylight

Temperature and humidity: Maximum fluctuation ± 10% from a norm of 50% humidity and between 68° – 72°F (20°–22°C)

Jean Baptiste Camille Corot (1796-1875) *Les Jardins d'Horace* Cliché-verre 38.0 x 30.5 cm (sheet) Collection: Art Gallery of Ontario
Gift of Messrs. Heintzman & Knoedler, 1927

Charles F. Daubigny (1817-1878) *Le Grand Parc à Moutons* Cliché-verre 18.5 x 35.0 cm (image) Collection: Art Gallery of Ontario
Gift of Messrs. Heintzman & Knoedler, 1927

Master "prints" by Jean Baptiste Camille Corot (1796-1875), Charles F. Daubigny (1817-1878), Théodore Rousseau (1812-1867), Jean François Millet (1814-1875), and Eugène Delacroix (1798-1863) are included in this exhibition from the permanent collection of thirty-six clichés-verre from the edition published in 1921 by Maurice Le Garrec.

In 1853 Corot was introduced by two photographers, Eugène Cuvelier and L. Grandguillaume, to the novel cliché-verre technique which combined the appearance of etching with new concepts in photography. They encouraged the artist to draw with a sharp point onto a glass plate covered with a white film of collodion or varnish. The photographers then made proofs of his drawing on photosensitive paper by exposing the paper covered with the glass plate to sunlight. Other Barbizon artists adopted the technique for a short time as well. These "prints," rarities in their own day, were reissued in this limited edition in 1921. The technique has received scant attention since but was recently the subject of a major exhibition at the Detroit Art Institute.

Fifty brochures will be included in the exhibition fee.

The exhibition will be delivered by truck and installed with the assistance of Art Gallery of Ontario staff. Organized and circulated provincially by the Art Gallery of Ontario.

Space: 36 framed prints, 1 information panel and 1 lead panel; 38 running metres (125 r.ft.)

Weight: 5 crates

Fee: $600

Date available for circulation: January 1984

Security: Electronic alarm system. In view of an attendant. Small works must be screwed to the wall

Lighting: Incandescent only: maximum 50 lux

Temperature and humidity: Maximum fluctuation of ± 10% from a norm of 50% humidity and between 20° - 22°C (68° - 72°F)

Angelica Kauffmann *Girl Resting Head on Book* 1770 Etching and aquatint on laid paper 19.0 x 16.0 cm Collection: Mrs. Dorothy Braude Edinburg, Boston

Heinrich Reinhold *Arcadian Shepherd Boy and his Flock of Sheep* 1810 Etching on heavy wove paper 12.2 x 19.0 cm Collection: Mrs. Dorothy Braude Edinburg, Boston

Germany's exceptional response to Romanticism had many causes, ranging from the severe economic and political troubles of the period to the widespread challenge of traditional religious values. The search for new sources of stability gave rise to an unprecedented reverence for nature, a fervent patriotism, renewed piety, and a nostalgia for faraway places.

Eden Revisited surveys these major themes of German Romanticism through a broad sampling of the graphic work of forty-one artists. Included among them are such leading figures as Philipp Otto Runge, Henry Fuseli and Angelica Kauffmann. Also represented are Johann Friedrich Overbeck, a central figure in the Brotherhood of St. Luke (later the Nazarenes) in Rome, and Joseph Anton Koch, one of several notable German landscape artists working in Rome during the early nineteenth century. The exhibition takes its title from works such as those by Carl Wilhelm Kolbe, whose luxuriant landscapes seem untouched by civilization – veritable Gardens of Eden.

All fifty-nine etchings and lithographs in the exhibition have been selected from the collection of Mrs. Dorothy Braude Edinburg of Boston and are made available by the Goethe Institute, Toronto.

Fifty illustrated catalogues are included in the exhibition fee.

Circulated provincially by the Art Gallery of Ontario.

Space: Approximately 38.1 running metres (125 r.ft.)

Weight: 6 crates, 259 kg (571 lb.)

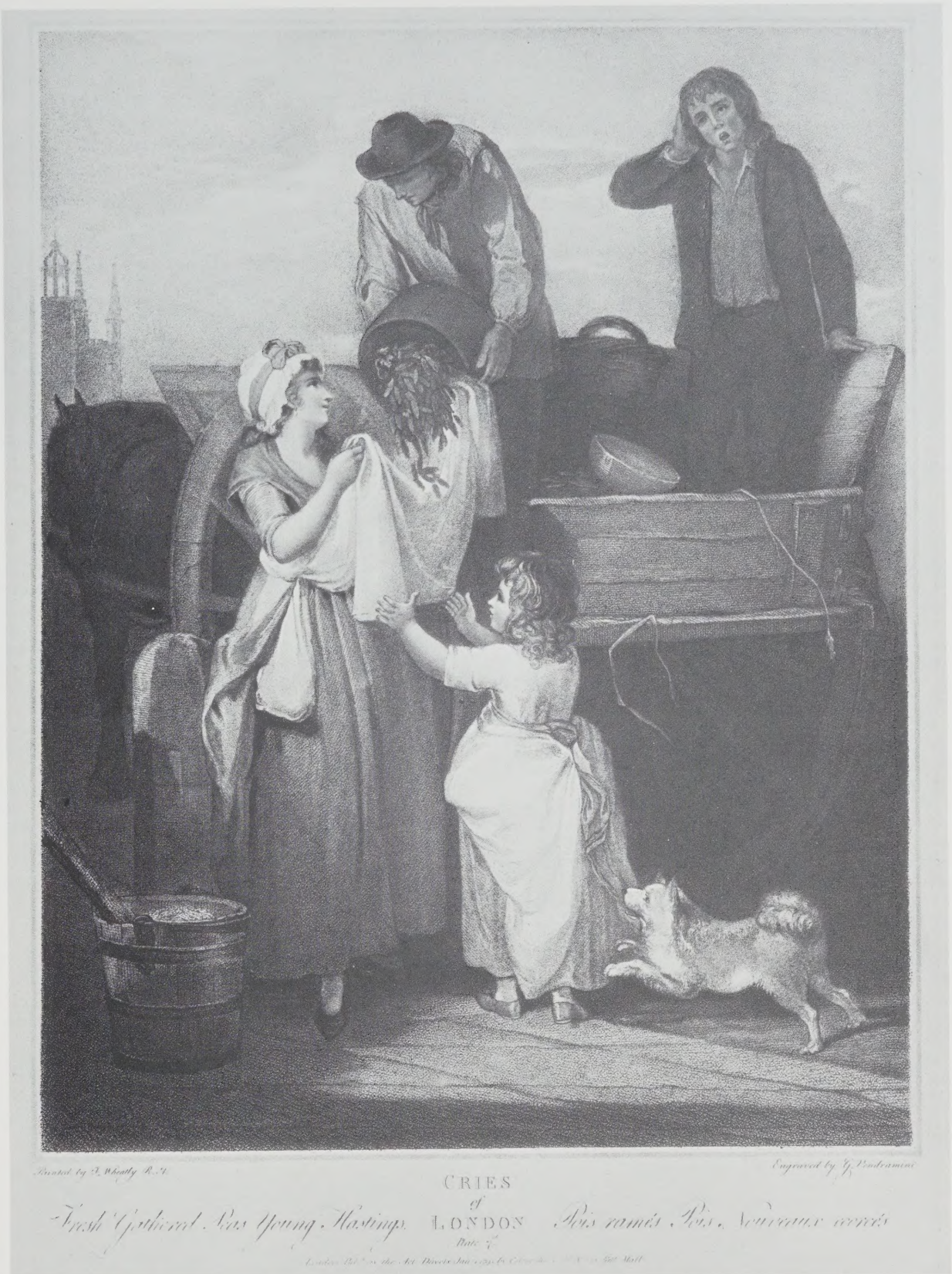
Fee: $650

Date available for circulation: September 1983

Security: Electronic alarm system. In view of an attendant. Small works must be screwed to the wall

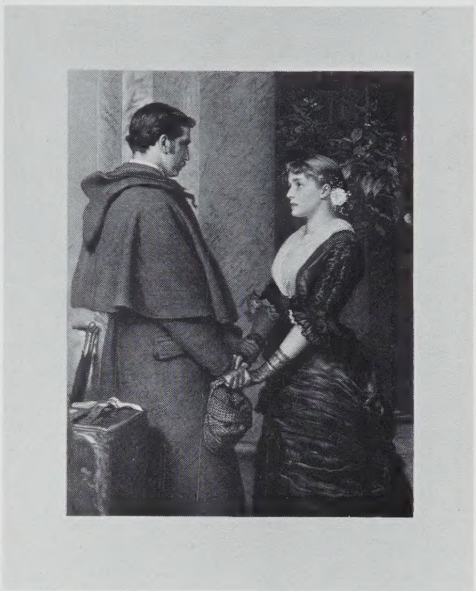
Lighting: Incandescent only: maximum 50 lux

Temperature and humidity: Maximum fluctuation of ± 10% from a norm of 50% humidity and between 20° - 22°C (68° - 72°F)



Giovanni Vendramini (1769-1839) *The Pea Seller* from *The Cries of London* after Francis Wheatley Stipple, printed in colours and hand-coloured 30.5 x 25.2 cm (comp)
Collection: Art Gallery of Ontario Presented by Sir Ernest Cooper of London, 1945

George Townley Stubbs (1756-1815) *Horses Fighting* after George Stubbs, 1788 Mezzotint 48.0 x 59.2 cm (imp) Collection: Art Gallery of Ontario Gift of Norcen Energy Resources Ltd., 1981



Samuel Cousins (1801-1887) *Yes* after John Everett Millais Mixed mezzotint 69.8 x 55.7 cm (imp) Collection: Art Gallery of Ontario Gift of John Ross Robertson

This exhibition of approximately seventy prints from the permanent collection of the Art Gallery of Ontario shows the great variety of techniques and subjects employed by the innovative printmakers of the Georgian, Regency, and Victorian periods.

By the late 1800s, photography was used for the reproduction of paintings, and the art of reproductive printmaking became obsolete. Prior to this time, however, copies which were actually interpretations of paintings were made using a wide variety of specially developed printmaking techniques – including coloured stipple engraving, mezzotint, and techniques that combine engraving, etching, and mezzotint on a single plate.

Painters commissioned reproductive prints to advertise their paintings and to sell as a lucrative sideline to their work in oil. Although other artists and the general public had limited access to collections of original works of art, they learned about paintings through reproductive prints. In this way, ideas and styles were disseminated. History, theatre, and genre subjects were most popular in such prints, reflecting the morals and fantasies of the middle class and providing a key to understanding the nineteenth century mind. Reproductive prints, therefore, have played an important role in the history of art; a role that has been largely overlooked because they have been generally considered "popular" and their purpose merely "decorative."

The exhibition attempts to place reproductive prints in the social and economic context of the period, in addition to exploring their esthetic merits.

Among the works included are coloured stipple engravings after Francis Wheatley's popular *Cries of London*; animal mezzotints and engravings by and after the great horse painter, George Stubbs; dramatic engravings after Henry Fuseli and from the Boydell *Shakespeare*; David Lucas mezzotints after John Constable; J. M. W. Turner's *Liber Studiorum* etchings; and many fine examples of High Victorian engraving and etching after Pre-Raphaelite painters.

Twenty-five illustrated catalogues are included in the exhibition fee. This exhibition will be on view at the Art Gallery of Ontario in March and April 1983.

The exhibition will be delivered by truck and installed with the assistance of Art Gallery of Ontario staff. Organized and circulated nationally by the Art Gallery of Ontario.

Space: Approximately 70 framed prints; 53-61 running metres (175-200 r.ft.)

Weight: 10 crates

Fee: $1,000 plus shipping costs

Date available for circulation: October 1983

Security: Electronic alarm system. In view of an attendant. Small works must be screwed to the wall

Lighting: Incandescent only: maximum 50 lux

Temperature and humidity: Maximum fluctuation of ± 10% from a norm of 50% humidity and between 20° - 22°C (68° - 72°F)

Ugo da Carpi (1479-1532) *A Sybil* after Raphael Chiaroscuro woodcut (2 blocks) on laid paper 27.6 x 19.5 cm (sheet) Collection: Art Gallery of Ontario Purchased in memory of W.R. Johnston, 1951

Giovanni Antonio Canal, called Canaletto (1697-1768) S. *Giustina in Pra Della Valle* Etching on laid paper 30.0 x 43.0 cm (sheet) Collection: Art Gallery of Ontario Gift of Mrs. David Johnston in memory of W. R. Johnston, 1951

This exhibition of Italian prints was selected from the major exhibition *The Arts of Italy in Toronto Collections 1300-1800* which was on view at the Art Gallery of Ontario in 1981-82. This selection from the permanent collection consists of forty-five to fifty engravings, etchings, and woodcuts providing a survey of printmaking in Italy from the sixteenth to the eighteenth centuries, including works from the High Renaissance, Mannerist, Baroque, and Rococo periods.

Included are engravings from the workshop of Marcantonio Raimondi (c.1480-c.1527), chiaroscuro woodcuts by Ugo da Carpi (c.1479-1532) and G. N. Vicentino (16th century), and etchings by Canaletto (1697-1768), G. B. Piranesi (1720-1778), and G. D. Tiepolo (1727-1804).

The exhibition will be delivered by truck and installed with the assistance of Art Gallery of Ontario staff. Organized and circulated provincially by the Art Gallery of Ontario.

Space: Approximately 45-50 framed prints, 1 information panel and 1 lead panel; approximately 38-46 running metres (125-150 r.ft.)

Weight: 6 crates

Fee: $750

Date available for circulation: January 1983

Security: Electronic alarm system. In constant view of an attendant. All works must be screwed to the wall

Lighting: Incandescent only: maximum 50 lux

Temperature and humidity: Maximum fluctuation of ± 10% from a norm of 50% humidity and between 20° - 22°C (68° - 72°F)

John Baptist Jackson *The Massacre of the Innocents* after Tintoretto Chiaroscuro woodcut in colour, 4 blocks 41.6 x 53.0 cm (image) Collection: Art Gallery of Ontario Purchase 1982

The Venetian Set comprises twenty-four chiaroscuro woodcuts by the eighteenth century British artist John Baptist Jackson (1701-1777) published in 1745. The coloured woodcuts are Jackson's highly idiosyncratic interpretations of seventeen paintings by four sixteenth century Venetian artists, Titian, Veronese, Tintoretto and Jacopo Bassano.

The chiaroscuro woodcut was invented in Venice in the sixteenth century by Ugo da Carpi in order to make coloured reproductions of the drawings of Raphael. Jackson was the last printmaker to use this complicated technique. To make a chiaroscuro woodcut, the printmaker cuts separate blocks for each colour; when printed, the colours overlap creating a variety of tints. Jackson utilized four woodblocks for most of his prints, producing subtle but dramatic works in his own unusual chromatic scale.

The Venetian Set is a recent acquisition of the Art Gallery of Ontario. Fifty brochures will be included in the exhibition fee.

The exhibition will be delivered by truck and installed with the assistance of Art Gallery of Ontario staff. Organized and circulated provincially by the Art Gallery of Ontario.

Space: 24 framed prints, 1 information panel and 1 lead panel; 30.5 running metres (100 r.ft.)

Weight: 3 crates

Fee: $500

Date available for circulation: September 1983

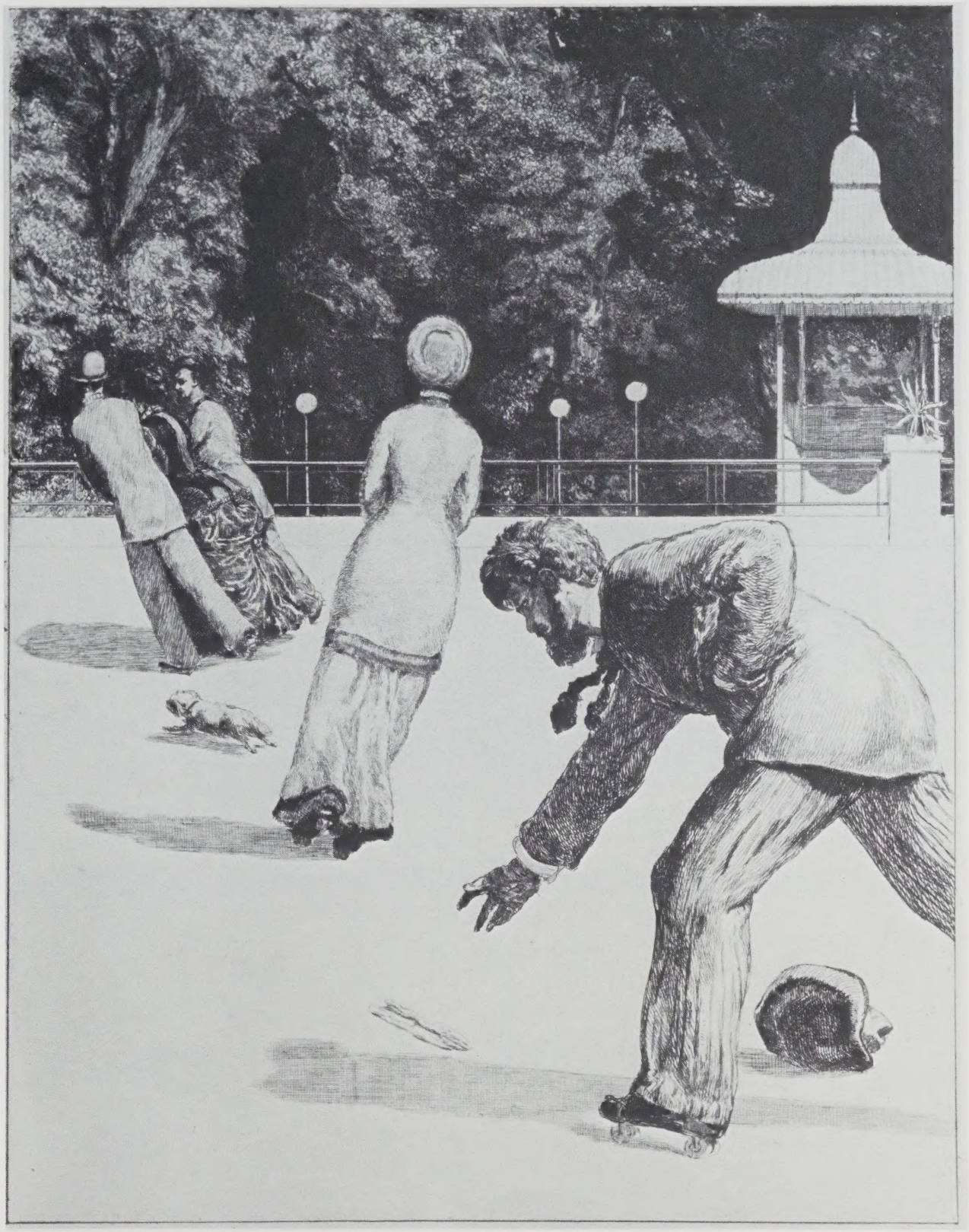
Security: Electronic alarm system. In view of an attendant. Small works must be screwed to the wall

Lighting: Incandescent only: maximum 50 lux

Temperature and humidity: Maximum fluctuation of ± 10% from a norm of 50% humidity and between 20° - 22°C (68° - 72°F)

Perillustri et Nobili Viro D^no D^no
BOURCHIER WREY Baronetto
Generoso Artium Liberalium Fautori
in sui Obsequium D.D.D. J. B. Jackson
P. C. Veronese Pinxit.

John Baptist Jackson *Holy Family and Four Saints* after Veronese Chiaroscuro woodcut in colour, 4 blocks 56.0 x 34.5 cm (image) Collection: Art Gallery of Ontario Purchase 1982



Max Klinger *The Act* (no. 2 of 10 prints in Opus VI, *A Glove*) Etching 29.9 x 21.0 cm (plate) Courtesy Institute of Foreign Cultural Relations, Stuttgart, and the Goethe Institute Toronto

Max Klinger *Psyche on the rocks* (no. 3 of 15 prints in Opus V, *Amor and Psyche*) Etching and aquatint 36.7 x 26.8 cm (plate) Courtesy Institute of Foreign Cultural Relations, Stuttgart, and the Goethe Institute Toronto

Through 101 etchings and engravings, this exhibition explores the important role of graphic art in the oeuvre of Max Klinger (1857-1920). Klinger, a contemporary of the Symbolists, with whom he had much in common, was both a painter and a sculptor; however, it was as a printmaker that he achieved his greatest success. He regarded graphic art as the art of the modern era and wrote in 1883 that the print medium was "the true voice of fantasy in visual art." It allowed him to isolate and combine objects with great freedom and, by working in series, to interpret a theme from many viewpoints and to incorporate time-sequences.

Klinger's subject matter draws heavily upon classical antiquity, contemporary society, and dream imagery, often combined to disturbing effect. Embracing a full range of his subjects, *Max Klinger: Graphic Work* presents a generous selection from ten of the artist's print cycles. Most outstanding is his Opus VI, *A Glove*, which he executed when he was only twenty. In the suite's ten etchings, all of which are included in the exhibition, he traces the vicissitudes of a glove, from the time it is dropped by a lady at a roller-skating rink and picked up by a gentleman who takes it home, until it assumes a fantastic life in his dreams that night. It was Klinger's evocation of dreams and the subconscious in this series that later won him the acceptance of the Surrealists.

The exhibition has been organized by the Institute of Foreign Cultural Relations, Stuttgart, and is made available through the Goethe Institute Toronto.

Included in the exhibition fee are thirty-five extensively illustrated catalogues and fifty posters.

The exhibition is circulated provincially by the Art Gallery of Ontario.

Space: Approximately 50 running metres (160 r.ft.)

Weight: 10 crates, 400 kg (880 lb.)

Fee: $700

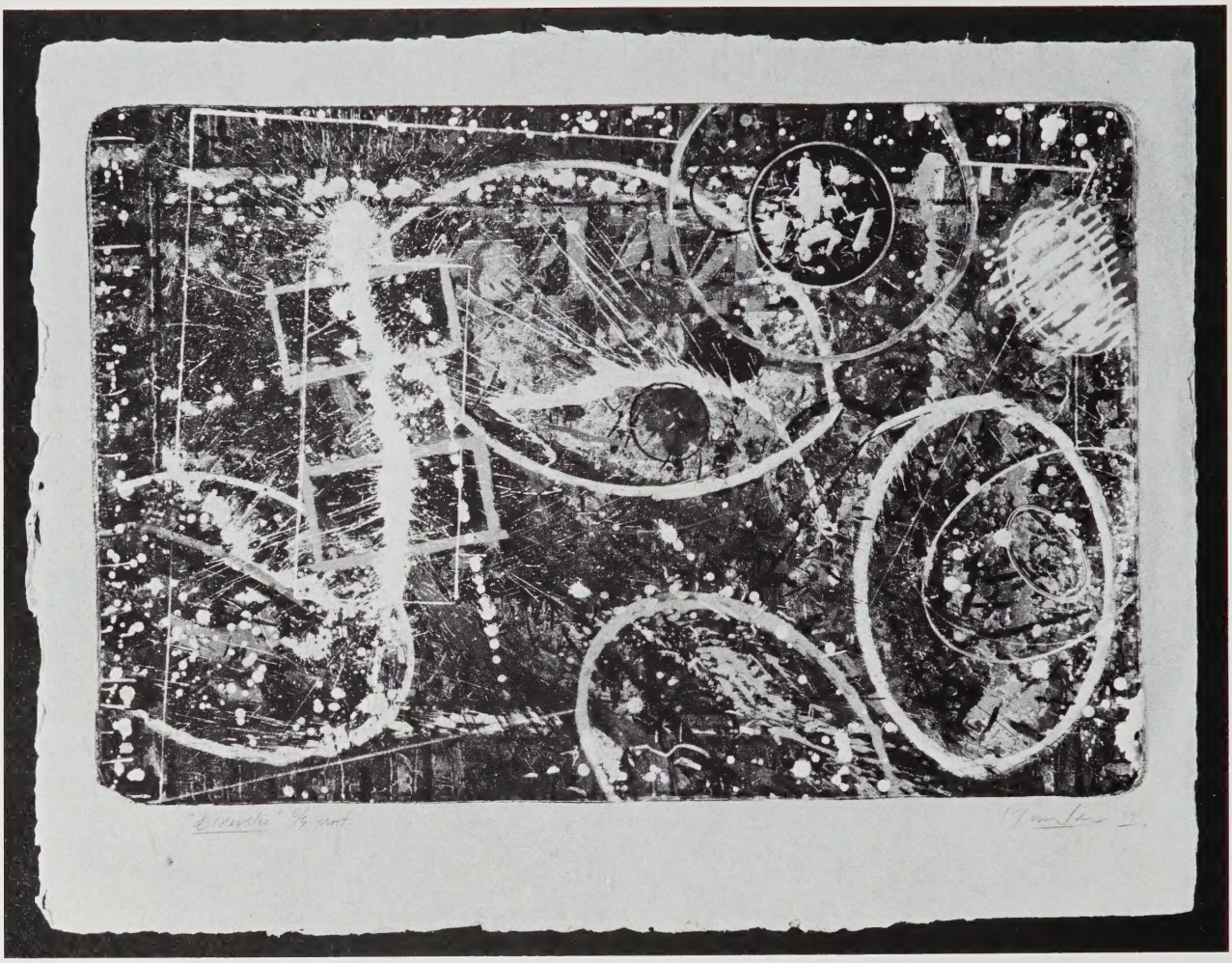
Date available for circulation: April 1, 1983

Security: Electronic alarm system. In view of an attendant. Small works must be screwed to the wall

Lighting: Incandescent only: maximum 50 lux

Temperature and humidity: Maximum fluctuation of ± 10% from a norm of 50% humidity and between 20° - 22°C (68° - 72°F)

Otis Tamasauskas *Horn*, 1977 Etching 27 1/2 x 28 1/2 in.; 69.5 x 72.7 cm. Collection: Open Studio, Toronto



Harold Klunder *Eldersite*, 1980 Lithograph 30 1/2 x 40 in.; 77.5 x 101 cm. Collection: Open Studio, Toronto

Open Studio began in 1970 in Toronto in Queen Street storefront premises where etching and screenprocess prints were produced as custom prints or as a result of artists renting facilities. After two years, the studio moved to its present King Street West location with the ongoing support of the Ontario Arts Council, Canada Council and the Corporation of Metropolitan Toronto. At this time a lithography department was established.

Today Open Studio comprises a staff of professional practising artists who provide a custom printing service available to artists in a variety of disciplines as well as a publishing program, rental of facilities and classes conducted in all three printmaking media.

From the beginning an archive of the prints produced at Open Studio has been maintained. This archive of nearly 1500 prints is now a fine source to be drawn upon for exhibitions. The current juried exhibition of work produced at Open Studio includes 44 prints by 31 artists. It provides an important overview of Canadian printmaking in all three media during the last ten years and offers a vivid example of why Open Studio enjoys a considerable reputation for excellence in Canadian printmaking.

Organized by Open Studio, Toronto, and circulated by the Art Gallery of Ontario Extension Services.

Space: 44 works in 47 frames, 1 lead panel, 200–225 running ft. (61–68 m)

Weight: 6 crates

Fee: $500

Date available for circulation: April 1981

Security: In view of an attendant; gallery alarm system.

Lighting: Incandescent or fluorescent fitted with ultraviolet filters

Temperature and humidity: Minimal fluctuations

Henry Moore, *Working Model for Standing Figure: Knife Edge*, 1961, fibreglass, H. 162.4 cm, Collection Art Gallery of Ontario, Gift of Henry Moore, 1974

HENRY MOORE FROM THE COLLECTION OF THE ART GALLERY OF ONTARIO: SCULPTURE, DRAWINGS AND PRINTS

April 1985 – March 1986

Henry Moore, *Group of Shelterers During an Air Raid*, 1941, pen and ink, wax crayon, chalk and watercolour, 38.0 x 55.5 cm, Collection Art Gallery of Ontario, Gift of the Contemporary Art Society, 1951

This exhibition presents a small but representative selection of bronzes, original plasters, drawings, and prints from the Moore Collection in the Art Gallery of Ontario. The earliest works are drawings dating from the 1920s and include studies of the female nude as well as ideas for sculpture. Later drawings include one of Moore's famous shelter drawings of Londoners sheltering during the Blitz in the London Underground (subway) stations. Whereas there are numerous drawings in the collection of the 1920s, '30s, and '40s, almost all the sculpture dates from the 1950s to the present day. Works in various media are included: fibreglass, bronze, and original plaster. During the last fifteen years Moore has devoted much time to printmaking and has produced more than 500 etchings and lithographs. A selection of Moore's prints is included in the exhibition. This exhibition aims to give some indication of the diversity and scope of the world's largest public collection of Moore's work.

A small catalogue illustrates a number of the works with accompanying notes. Twenty-five catalogues are included in the exhibition fee.

The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff. Organized for provincial circulation by the Art Gallery of Ontario.

Curated by Alan Wilkinson, Curator, Modern Sculpture.

Space: 40-50 works; 53 running metres (175 r.ft.)

Weight: not available

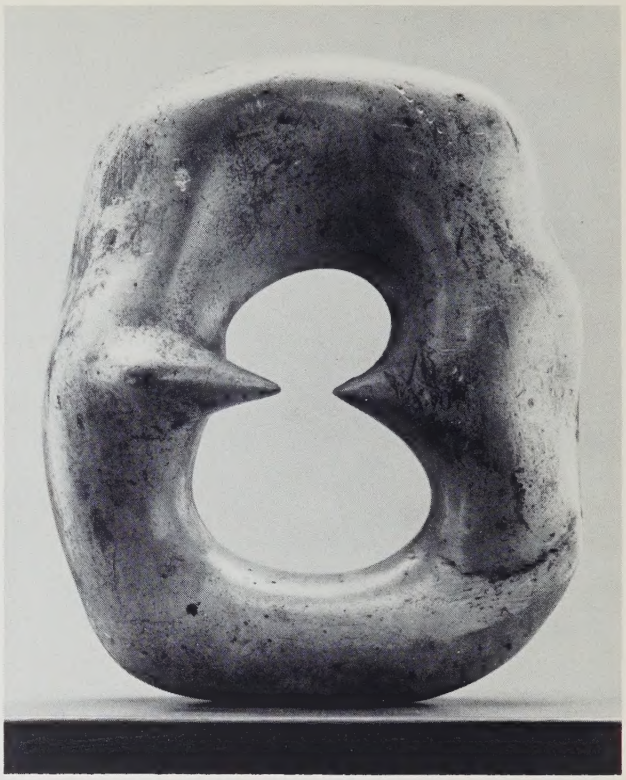
Fee: $850

Date available for circulation: April 1985

Security: Electronic alarm system. In view of an attendant. Small works must be screwed to the wall.

Lighting: Incandescent only; maximum 50 lux

Temperature and humidity: Maximum fluctuation of ±10% from a norm of 50% humidity and between 20° – 22°C (68° – 72°F)



Henry Moore, *Maquette for Oval with Points*, 1968, plaster, H. 14.0 cm, Collection Art Gallery of Ontario, Gift of Henry Moore, 1974

Reproductions

Resource Information

The Resource Information section is intended to provide quick reference material to provincial exhibiting centres. Additional information is available either from the individual agency or organization listed or from the Head, Extension Services. The various criteria for grants and the various programs offered change periodically in response to needs.

Two excellent resource books for community arts groups are:

Cultural Resources in Ontario
A Public Relations Primer

These books are published by the Ministry of Citizenship and Culture and are available from the Government Bookstore, 880 Bay Street, Toronto, Ontario M5S 1Z8, or through the Regional Services Offices of the Ministry of Citizenship and Culture, listed on page 3.

Another excellent resource guide, containing information on funding for museums, travelling exhibitions, helpful organizations, and so on is:

Sources and Resources: A Guide to Museum and Related Resources

It is published by the Ontario Museum Association, 38 Charles Street East, Toronto, Ontario M4Y 1T1, (416) 923-3868.

All of the above books are available at a nominal charge.

I GRANTING AGENCIES

The following is a listing of the major grant sources available to non-profit organizations involved in the visual arts in Ontario. In all instances, very strong emphasis is placed on evidence of strong community-based support for the organization; these potential grants cannot be thought of as an alternative to community support.

Canada Council

255 Albert Street
P.O. Box 1047
Ottawa, Ontario K1P 5V8
Attention: Visual Arts Section
Art Galleries and Museums, Explorations Program
(613) 237-3400 Toll Free 1-800-267-8282

Public Art Galleries Assistance
The Council provides assistance to public art galleries both for ongoing programs and for special projects such as exhibitions, publications, and events.

Artist-Run Spaces
Assistance is offered to non-profit galleries and spaces founded and operated by professional artists that have been in existence for at least one year. Grants may cover operating expenses and costs of experimental exhibitions and other artistic activities.

Visiting Artists
This program, which is of interest to communities outside major metropolitan areas, enables institutions such as universities and art galleries to invite artists from other regions of Canada to meet and exchange views with local artists and to send local artists to other regions. Local institutions normally assume a portion of the expenses.

Explorations Program
Explorations encourages investigation of new forms of cultural expression and participation. Projects and research are intended to help introduce new perspectives in our understanding; to develop new means of promoting public enjoyment of artistic and cultural activities; and to foster an appreciation of Canada's heritage.

National Museums of Canada

Museum Assistance Programmes
219 Argyle Avenue
Ottawa, Ontario K2P 1B8
Attention: Regional Officer, Ontario
(613) 996-8504

Upgrading and Equipment Assistance Programme
This programme provides technical and financial assistance to institutions for capital projects that will provide or upgrade facilities for the preservation of collections of national significance, or make such collections more accessible to the public. Financial assistance is also available toward feasibility studies, long-range institution development plans, or specific project planning exercises leading to capital developments.

Conservation Assistance Programme
This programme provides financial and technical assistance for the development of in-house conservation facilities in qualifying museums and galleries across Canada. A percentage of salary support is available to institutions wishing to hire conservation staff. The programme also provides some funding for advance level professional development training for conservation staff in qualifying institutions.

Exhibitions Assistance Programme
The purpose of the programme is to provide opportunities for the production of exhibitions which extend access to the collections that reflect our natural, cultural, and technological heritage. Assistance is available for travelling exhibitions, temporary exhibitions that cannot travel, and, in some instances, for permanent exhibitions. The exhibitions may be of collections relating to science, technology, history, or art. Temporary exhibitions of contemporary or historical art are not eligible as these may be supported by the Canada Council.

Registration Assistance Programme
This programme provides financial and technical assistance to museums to document their collections to a certain set of standards. At this time, archaeology, ethnology, history, fine arts, and ornithology collections receive priority. Funds are also available to assist an institution in the design and development of a registration system to meet its needs.

Special Activities Assistance Programme
This programme provides assistance towards projects that interpret the aims of the National Museum Policy imaginatively and that develop new and innovative ways of making Canadians more aware of their heritage and of their museums. Funds are also available for strategic planning and organizational development purposes within a museum or art gallery.

Training Assistance Programme
This programme provides financial assistance to programmes of training in museum studies that will promote a greater degree of professionalism in all areas of museum and art gallery work. The programme also encourages the expansion of the body of knowledge on museum studies and the development of more effective methods of museum training through assistance to specialized research and study projects.

Ontario Arts Council

151 Bloor Street West
Toronto, Ontario M5S 1T6
(416) 961-1660

Visual Arts Grants
Galleries: Program support is available to public galleries to assist principally with exhibition and education costs.

Artist-Run Spaces: Assistance is available for both program and operating costs to artist-run spaces, a collective or collaborative of artists incorporated as a non-profit organization.

Special Projects: Assistance with short-term or one-time only projects related to the visual arts is available to non-profit arts groups or organizations. New clients of the Ontario Arts Council, Visual Arts Office, should make their first application to this category for assistance with costs such as artists' and/or jury fees, catalogues and transportation of works of art.

Please contact the Visual Arts Office.

Subventions du Bureau Franco-Ontarien
Galeries et centres d'activités artistiques: Les galeries à but non-lucratif peuvent présenter une demande d'aide financière pour défrayer une partie du coût de leur programmation artistique, incluant le cachet des artistes dans le cadre des expositions.

Touring Arts Fund
The Touring Arts Fund is a program of underwriting subsidy designed to assist local non-profit community organizations to sponsor full-length touring performances by Canadian artists in Theatre, Music, and Dance.

Ontario Arts Council funding is based on population and geographic factors as well as eligibility of the artist and the sponsor. School hour performances are not eligible. Funding is determined on a percentage of the artistic fees.

For further information please contact the Touring Officer.

For further information regarding other grants that are available from the Ontario Arts Council for Arts/Education, Community Arts Development, Dance, Film and Photography, Franco-Ontarian, Literature, Music, Ontour, Theatre, and Visual Arts categories, please contact the Information Officer, Ontario Arts Council.

Ontario Ministry of Citizenship and Culture

77 Bloor Street West
Toronto, Ontario M7A 2R9

For all programs of the Ministry of Citizenship and Culture, please address initial inquiry to the Regional Services Office in your area (see detailed listings on page 3).

Cultural Exchange Program
Assistance is available to non-profit organizations for cultural sharing projects (e.g. exhibitions, visiting artists) involving other provinces or countries. Contact the Arts Branch of the Ministry of Citizenship and Culture at the above address or your Regional Services Office.

Operating Grant Program
Assistance is directed toward the basic operating expenditures of eligible public art galleries. Contact the Arts Branch of the Ministry of Citizenship and Culture at the above address, or your Regional Services Office.

Outreach Ontario
Grants are available to libraries to assist with special cultural programs such as appearances by creative and performing artists. Other programs that increase the library's role as a multi-purpose community cultural resource may also be eligible. Contact the appropriate Regional Library System Office for more information.

Wintario
The Wintario Lottery was established to provide funds for culture, recreation, sports and fitness in Ontario, in addition to and distinct from the normal support provided by the Ministry of Citizenship and Culture and other government bodies.

The Wintario Grants Program is designed to encourage community groups to get involved in activities and facilities in the above areas that are relevant to and supported by their communities.

Non-profit community organizations, municipalities, Indian Bands, and public library boards may therefore submit requests for assistance with projects that promote the development of the arts, citizenship and multiculturalism.

Inquiries about Wintario grants should be directed to your Regional Services Office.

For general information on grants, please contact the Grants Information Office.

Grants Information Office
Ministry of Citizenship and Culture
77 Bloor Street West, 4th Floor
Toronto, Ontario M7A 2R9
(416) 965-2390

Ministry of Citizenship and Culture
Regional Services Offices

Northwest Region
1825 East Arthur Street
Thunder Bay P7E 5N7
(807) 475-1255

479 Government Road
Dryden P8N 3B3
(807) 223-3331

Northeast Region
199 Larch Street, 4th Floor
Sudbury P3E 1C4
(705) 675-4383

22 Wilcox Street
Timmins P4N 3K6
(705) 267-8018

Eastern Region
Room 1101, 11th Floor
1 Nicholas Street
Ottawa K1N 7B7
(613) 566-3728

280 Pinnacle Street, Suite 3
Belleville K8N 3B1
(613) 968-3474

Central East Region
77 Bloor Street West, 8th Floor
Toronto M7A 2R9
(416) 963-2147

114 Worsley Street
Barrie L4M 1M1
(705) 737-0543

Central West Region
119 King Street West, 8th Floor
Hamilton L8N 3Z9
(416) 521-7229

71 King Street, Suite 301
St. Catharines L2R 3H7
(416) 688-6472

55 Erb Street East, Suite 307
Waterloo N2J 4K8
(519) 886-3520

Southwest Region
495 Richmond Street, 5th Floor
London N6A 5A9
(519) 438-2947

250 Windsor Avenue, 6th Floor
Windsor N6A 1J2
(519) 256-4919

For more detailed information on funding sources, please contact the agencies listed above, or refer to the most recent copy of *Who's Who*, a handbook of the Canadian Conference of the Arts, 141 Laurier Avenue West, #707, Ottawa, Ontario, K1P 5J3, (613) 238-3561. This publication is available at minimal cost.

Listed below is a brief synopsis of some of the resources available to communities throughout Ontario. Please contact the agencies for confirmation of programs, costs, and other details that may be subject to change.

SPEAKERS SERVICE

Through the Speakers Service, Ontario communities may book a gallery talk, lecture series or workshop from the Art Gallery of Ontario. Speakers Service participants will provide a gallery talk in conjunction with a travelling exhibition on exhibit in your community or a lecture with a slide presentation from a public speaking event. Speakers are available to give a slide lecture on major exhibitions on view at the Art Gallery of Ontario. This will assist you in providing your members with information prior to bringing an organized tour to Toronto for this event. Lectures and gallery talks will last one hour. Workshops for docent training (adult public) will last three hours. Listed below are subjects available.

Talks Relating to Travelling Exhibitions

The Clichés-Verre of the Barbizon School

Daumier and La Caricature

Early Jack Bush

The Hague School: Collecting in Canada at the Turn of the Century

John Baptist Jackson: The Venetian Set

The Henry Moore Collection in the Art Gallery of Ontario

The 1940s: A Decade of Painting in Ontario

Painting in Toronto, 1984

Pictures for the Parlour: The English Reproductive Print 1775-1900

W. J. Wood

General Art Subjects

Canadian Art to 1945

Canadian Historical Art to the Group of Seven

Contemporary Canadian Painting

Maurice Cullen

The Development of Abstraction

The Group of Seven

The History of Printmaking Techniques

Cornelius Krieghoff

James Wilson Morrice

Realism in Contemporary Canadian Art

Selected Historical European Topics

F. H. Varley

What is Modern Art?

Lectures on Major Exhibitions at the Art Gallery of Ontario

Art of Pre-Confederation Ontario (working title)
(Art Gallery of Ontario dates: March 30–May 20, 1984)

Graphic Art of Whistler (working title)
(Art Gallery of Ontario dates: November 16, 1984–January 13, 1985)

David Hockney: Designs for the Stage (working title)
(Art Gallery of Ontario dates: June 8–August 12, 1984)

The Mystic North: Symbolist Landscape Painting in Northern Europe and North America 1890 - 1940
(Art Gallery of Ontario dates: January 13–March 11, 1984)

Painting in Toronto, 1984 (working title)

(Art Gallery of Ontario dates: August 31–October 28, 1984)

Recent Developments in European Art (working title)
(Art Gallery of Ontario dates: February 8–April 7, 1985)

Talks and Workshops on Docent Training

Talks on touring elementary level students

Workshops on touring the adult public

Community Responsibilities

When requesting your speaker, specify the subject you would like addressed and whether it be a gallery talk in support of a travelling exhibition, a lecture with slide presentation, or a docent training talk or workshop. In all cases it is the community's responsibility to advertise this event properly in order to gather an audience. If you are requesting a lecture, you must arrange for an adequate space as well as provide equipment for slide presentation. As your evaluation of each Speakers Service event is necessary in order for us to better serve you, we request that you fill in an Evaluation Form.

Booking Speakers Service

Select your subject from the list above and fill in your Speakers Service Booking Form at the back of this catalogue. When booking your exhibition, consider selecting a subject to complement your program. Bookings should be requested at least two months in advance. Similarly cancellations should be received two weeks in advance, otherwise the full fee will be charged to compensate the speaker for research time spent.

Speakers Service was initiated in 1978 with funding from Outreach Ontario, and operated as a cost-free program to communities in Ontario. Since Outreach Ontario is no longer able to continue funding this service as an ongoing program, the Art Gallery of Ontario supports Speakers Service on a cost-sharing basis with centres booking this service. A flat fee of $125.00 per lecture or gallery talk is charged to the centre by the Art Gallery of Ontario Extension Services. The Art Gallery of Ontario will continue to assume all remaining costs for each program. For more information on Speakers Service, contact Assistant to the Head, Extension Services, (416) 977-0414.

ARTS ORGANIZATIONS

Ontario Association of Art Galleries

As an umbrella organization for a membership of over eighty galleries and arts institutions, the Ontario Association of Art Galleries assists in the development of visual arts centres in Ontario. Services available to members include a bi-monthly newsletter, seminars and workshops,

and publications relating to administration and management of public art institutions. Further information can be obtained from the Secretariat. Contact:

Ontario Association of Art Galleries
38 Charles Street East
Toronto, Ontario M4Y 1T1
(416) 920-8378

Ontario Museum Association
The Ontario Museum Association is a non-profit organization of individuals and institutions committed to advancing standards of excellence in provincial musems. Membership currently stands at 1200 individual and fifty institutional members. It is governed by an elected Council and maintains a Secretariat in Toronto.

The OMA offers over fifty days of professional development opportunities for museum and art gallery workers per year, through one-, two- and three-day seminars and courses. Also included in its educational program are an extensive collection of audio-visual and video programs. A number of other long-distance education materials are being developed.

The Association produces a quarterly journal of articles and book and exhibit reviews entitled *Museum Quarterly* and a bi-monthly newsletter, *Currently*. Special publications currently in print include: *Sources and Resources – A Guide to Museum and Related Resources*, the *Directory of Ontario Museums, Art Galleries, Archives, and Related Institutions*, and the *Museum and Archival Supplies Handbook* – an invaluable reference source on museum conservation supplies and procedures.

The OMA also provides representation to all levels of government on matters pertinent to the museum community. A variety of other benefits are available to individual and institutional members. Phone or write for a membership brochure:

Ontario Museum Association
38 Charles Street East
Toronto, Ontario M4Y 1T1
(416) 923-3868

Visual Arts Ontario
Visual Arts Ontario is the largest art association in Canada. It is a chartered non-profit charitable organization, operated by a Board of Directors and supported by its membership, government, corporate, and private donors.

Members of Visual Arts Ontario have a wide variety of services available to them such as: Discount Plans; regularly scheduled Conferences in Toronto and throughout the Province; Artists' Business Seminars; Group Insurance Plans; an Art Placement Program; the Artists' Registry; the Colour Xerography Centre; International Art Programs, and a growing Resource Centre.

Publications of Visual Arts Ontario include: *Artviews; The Discriminating Palette; Art In Architecture (Art for the Build Environment in the Province of Ontario); Toronto Art and Artist's Guide; The Facts of Art; Visual Arts Handbook; The Index of Ontario Artists; Cityforms; International Resources for Canadian Artists.*

Membership in the association is open to artists and all those interested in the visual arts. Phone or write for a membership brochure:

Visual Arts Ontario
417 Queen's Quay West, #G100
Toronto, Ontario M5V 1A2
Attention: Executive Director
(416) 366-1607

AUDIO-VISUAL

Film

For assistance with programs, single screenings, series or festivals and for information on rental of films contact:

Audio-Visual Centre
Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario M5T 1G4
Attention: Head, Audio-Visual Centre
(416) 977-0414

Your Community Film Library

Your Public Library

Canadian Centre for Films on Art
211 Watline Avenue, Suite 211
Mississauga, Ontario L4Z 1P3
(416) 272-3840 or 272-3841

Canadian Film Institute Film Library
211 Watline Avenue, Suite 211
Mississauga, Ontario L4Z 1P3
(416) 272-3840 or 272-3841

Canadian Filmmakers' Distribution Centre
299 Queen Street West, Unit 204A
Toronto, Ontario M5V 1Z9
(416) 593-1808

The Funnel
Experimental Film Theatre
507 King Street East
Toronto, Ontario M5A 1M3
(416) 364-7003

Ministry of Citizenship and Culture Resource Centre
77 Bloor Street West, 9th Floor
Toronto, Ontario M7A 2R9
Attention: Film-booking Clerk
(416) 965-6763

The Resource Centre of the Ministry of Citizenship and Culture provides a free loan service of films, slides, and videotapes. A catalogue is available. Please contact your local Regional Services Office.

National Film Board
The National Film Board has films available to community groups and organizations on a wide variety of subjects, including NFB feature films and some CBC as well as Canadian privately sponsored films. A catalogue is available. Please contact your nearest National Film Board office, listed below, for further information.

First Place Hamilton
10 West Avenue South
Hamilton, Ontario L8N 3Y8
(416) 523-2347

New Federal Building
Clarence Street
Kingston, Ontario K7L 1X0
(613) 547-2470

659 King Street East, Suite 205
Kitchener, Ontario N2G 2M4
(519) 743-4661

366 Oxford Street East
London, Ontario N6A 1V7
(519) 679-4120

195 First Avenue West
North Bay, Ontario P1B 3B8
(705) 472-4740

150 Kent Street
Ottawa, Ontario K1A 0M9
(613) 996-4259

910 Victoria Avenue
Thunder Bay, Ontario P7C 1B4
(807) 623-5224

1 Lombard Street
Toronto, Ontario M5C 1J6
(416) 369-2235

Ontario Film Institute
Ontario Science Centre
770 Don Mills Road
Don Mills, Ontario M3C 1T3
(416) 429-4100

Slides

(a) For a catalogue of slides which may be borrowed please contact:

Audio-Visual Centre
Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario M5T 1G4
Attention: Loans Consultant
(416) 977-0414

Borrowers may select up to 100 slides at one time from the collection. They may be reserved for two weeks, with an additional two-week renewal option. Slides are arranged alphabetically according to country, century, and artist. All slides are colour coded for easy reference. Charge: $2.00 for ten slides. For a catalogue of slides which may be purchased, please contact:

The Book Shop
Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario M5T 1G4
(416) 977-0414

(b) Media Kits are also available for circulation within Canada from the Audio-Visual Centre of the Art Gallery of Ontario. The format of the kit and a short description follows:

Art Gallery of Ontario
A four part series which traces the history of Canadian art from 1700 to 1980 using examples from the collection of the Art Gallery of Ontario. This series is available for purchase.

Canadian Art 1700-1910 from the Collection of the Art Gallery of Ontario
Canadian Art 1910-1945 from the Collection of the Art Gallery of Ontario
Canadian Art 1945-1970 from the Collection of the Art Gallery of Ontario
Canadian Art 1970-1980 from the Collection of the Art Gallery of Ontario

Arts of the Western World
This series of twelve media kits is a general survey of art history presented in chronological sequence from prehistory to the present. It examines the important stylistic trends in art through the ages, as well as the social, political, and religious milieu in which it was created. Each kit contains approximately thirty-five slides, an audio-tape, and an explanatory text. The kits are fifteen to twenty minutes in length (except those in two parts, which last thirty minutes).

The kits are as follows:

In the Beginning
Greek
Etrusco-Roman
Early Christian and Byzantine
Romanesque
Gothic (in two parts)
Italian Renaissance and Mannerism (in two parts)
The Age of Renaissance and Mannerism outside Italy
Baroque in the 17th Century (in two parts)
Baroque and Rococo in the 18th Century
Multiplication of Styles 1700-1900 (in two parts)
Modern Art (in two parts)

William Blake: His Art and Times
Twenty-seven slides, thirty-seven minute audio-tape cassette and guidebook.

The Centre for Humanities Seminars in Modern Art
This series of media kits offers students a basic introduction to major movements in European and American art from the 1860s to the 1960s. Arranged chronologically, the paintings present an intellectual history of modern man. Each kit contains eighty slides and the tapes are approximately twenty minutes.

The Break with Tradition
The Reconstruction of Space
Exploring the Heart and Mind
Contemporary Trends

Images: Why Man Creates
This media kit is a good introduction to the creative art forms within society. It stresses the significance of creative endeavours throughout history in such diverse areas as painting, writing, and dance. The kit contains eighty slides and lasts for eighteen minutes.

Metropolitan Museum Seminars in Art
These media kits introduce art through analysis and comparison of great paintings from different periods.

Each topic examines style, technique, and composition. The kits are twenty-five minutes in length.

What is Painting/Realism
Expressionism/Abstraction
Composition: As Pattern, Structure, Expression
Techniques: Fresco/Tempera and Oil/Water Colour, Pastel and Prints
The Artist as Social Critic/The Artist as Visionary

Monet's Years at Giverny
Claude Monet spent forty-three years of his life at Giverny painting his surroundings and sensitively recording the rich light and atmosphere. It is there that he developed his new style that bridged the nineteenth and twentieth centuries. This new style and the paintings that he produced at Giverny are the subject of the media kit. Included in the kit are forty-one slides and a thirty-minute audio-tape.

Henry Moore: Looking at his Work with Philip James
This media kit is an excellent introduction to Henry Moore, as artist and individual. Moore explains his work and replies to questions put to him by his friend Philip James. The kit contains 112 slides, an audio-tape and guidebook.

Henry Moore Sculpture from the Collection of the Art Gallery of Ontario
This kit contains forty-four slides and lasts for thirty minutes. It is available for purchase.

Towards a National Image
Part A: *Two Nations in a New Land c.1595-1790*
Painters of Quebec c.1790-1850
Part B: *Painters of the Maritimes and Ontario c.1800-1850*
The Western Frontier c.1775-1875
Part C: *Traditional Painters c.1850-1900*
Progressive Painters c.1880-1900

Treasures of Irish Art
Magnificent art treasures from early Ireland gathered together for the first time. Featured are stunning gold and silver ornaments and illuminated manuscripts, including the celebrated Book of Kells. Forty slides and a thirty-minute audio-tape.

Treasures of Tutankhamun
Beautiful and representative objects from the tomb of the boy-king Tutankhamun (1334-1325 BC) including statuettes, masks richly inlaid with jewels, and funerary jewelry and furniture. Forty-one slides and a thirty-minute audio-tape.

Turner and the Sublime
Thirty slides and guidebook

The Vatican Collections: The Papacy and Art
A kit based on the 1983 exhibition of the same title which was held at the Metropolitan Museum of Art, New York. Includes forty slides and a thirty-six-minute audio-tape.

Vincent van Gogh and the Birth of Cloisonism
Thirty-five slides, twenty-minute audio-tape and guidebook

All media kits are available for a two-week loan period unless otherwise specified or renewed. The cost is $5.00 per kit plus shipping costs. For further information please contact: Audio-Visual Loans Consultant, Art Gallery of Ontario.

Ministry of Citizenship and Culture
Refer to listing under Audio-Visual – Film

Video

Audio-Visual Centre
Art Gallery of Ontario
(refer to above address)

A limited collection of videotapes by artists is available from the Art Gallery of Ontario Audio-Visual Centre. Also available for study purposes is a group of tapes entitled *Media and Methods of the Artist* in which various techniques are demonstrated. Many Gallery programs are retained on video for reference purposes and may be viewed in the Audio-Visual Centre by appointment. Catalogue available. Charge: $2.00 for each half day.

In addition, several videotapes are available for circulation within Canada. They include: Lawren Harris; Bronze Casting; Cornelius Krieghoff; Peter Paul Rubens: The Elevation of the Cross; Homer Watson; Conservation of "Above Lake Superior"; Jock Macdonald; F. H. Varley; James Wilson Morrice; Auguste Rodin: The Burghers of Calais; Edgar Degas; Emily Carr: Growing Pains; van Gogh and the Expressive Use of Colour; Frans Hals; Leonardo da Vinci; Michelangelo; Raphael.

Art Metropole
Art Metropole Building
217 Richmond Street West
Toronto, Ontario M5V 1W2
Attention: Video Director
(416) 977-1686

Art Metropole sells and rents video tapes, screens tapes in-house, and offers program and exhibiting suggestions.

Charles Street Video
38 Charles Street East
Toronto, Ontario M4V 1T1
(416) 921-4074

An artists' post-production membership organization

Ed Video
16 Commercial Street, 2nd Floor
Guelph, Ontario N1H 2T7
(519) 836-9811

For artists' video editing, equipment rental, technical advice, in-house screening of tapes, program and exhibiting suggestions

Trinity Square Video
299 Queen Street West, Suite 500
Toronto, Ontario M5V 1Z9
Attention: Production Coordinator
(416) 593-1332

For artists' video editing, equipment rental, technical advice, in-house screening of tapes, program and exhibiting suggestions

Toronto Community Videotex
226 Queen Street West, #201
Toronto, Ontario M5E 1Z6
(416) 977-7076

For in-house production of videotex and workshops and training in this computer-related art medium

Ministry of Citizenship and Culture
Refer to listing under Audio-Visual — Film

CRAFTS

Ontario Crafts Council
346 Dundas Street West
Toronto, Ontario M5T 1G5
(416) 977-3551
Attention: Manager, Resource Centre

The Ontario Crafts Council is a registered non-profit corporation founded in 1976 through the union of the Canadian Guild of Crafts (Ontario) and the Ontario Craft Foundation. The goal of the Ontario Crafts Council is to promote and develop contemporary and traditional crafts. In addition to publishing *Ontario Craft* magazine and *CraftNews*, the Council maintains the Craft Gallery in Toronto and sponsors an extensive library and slide portfolio system. Through its wholly owned store, the Guild Shop, the Council markets fine hand-crafted objects gathered from across Canada. The Council is represented regionally through a network of individual volunteers, affiliated guilds, and cooperating institutions. Membership in the Ontario Crafts Council is open to all.

The *Craft Resource Centre* of the Ontario Crafts Council is an information exchange service for craftsmen, exhibiting centres, and the interested public. The Resource Centre produces several publications including information on upcoming craft fairs and exhibitions, the Ontario Craft Directory, craft suppliers, media resources information, etc. As well, information is available on health hazards in arts and crafts. The *Craft Resource Centre* also has slides available for sale or rental which include kits by media or by craftsmen.

DANCE, DRAMA, MIME, MUSIC

An excellent source book is published by the Touring Office of the Canada Council. The *Touring Artists Directory of the Performing Arts in Canada* lists over 800 attractions and some 200 services available to community groups. Copies of the *Touring Directory* are available at no charge from the Publications Section, Canada Council Touring Office, P.O. Box 1047, Ottawa, Ontario K1P 5V8. Inclusion in the *Touring Directory* as an attraction does not necessarily constitute an endorsement of a particular listing by the Canada Council. The *Bulletin*, complementing the *Touring Directory*, appears every two months. It carries updates of listings in the *Directory*, listings of new attractions which meet the criteria for inclusion in the publication, as well as other information relating to performing arts touring. Other publications dealing with touring of performing arts in Canada are also available from the above address.

Ontour Bulletins are published by the Ontario Arts Council several times each year. These bulletins contain detailed information (programs, dates, fees, touring areas, booking contact) about tours throughout Ontario in dance, mime, music, theatre, and puppets.

Please contact the Ontour Department, Ontario Arts Council, 151 Bloor Street West, Toronto, Ontario M5S 1T7, (416) 961-1660, if you wish to have your name added to the mailing list for the *Ontour Bulletin*.

For schools, both elementary and secondary, the Ontario Arts Council also publishes annually the *Artslist: A Directory of Performing Arts Attractions for Schools*, which gives full details on most events available for young audiences in Ontario. If you wish to receive a copy, contact the Ontario Arts Council, Information Office.

For information regarding programs for younger audiences (pre-university ages), please contact:

Prologue to the Performing Arts
252 Bloor Street West
Toronto, Ontario M5S 1V5
(416) 920-9100

EXHIBITION SOURCES

In addition to the exhibitions circulated by the Art Gallery of Ontario Extension Services program and the National Gallery's National Program, exhibitions can be booked through the extension departments of other provincial galleries. These exhibitions as well as individual exhibitions that are organized by galleries in Ontario for circulation within the Province, are listed in *Sources and Resources: A Guide to Museum and Related Resources.* This book as well as *Directory of Ontario Museums, Art Galleries, Archives and Related Institutions* are published by the Ontario Museum Association and are available at a nominal cost from their office at 38 Charles Street East, Toronto, Ontario M4Y 1T1, (416) 923-3868.

Other major sources of travelling exhibitions within Ontario are:

The McMichael Canadian Collection, Kleinburg, has an outreach program. Works of original Canadian art, including the Group of Seven and their contemporaries, Canadian Group of Painters, Inuit and Woodland art, are circulated to suitable community locations. Contact the Extension Officer, The McMichael Canadian Collection, Kleinburg, Ontario L0J 1C0, (416) 893-1123, for further information.

The National Gallery of Canada, Ottawa, offers a national program of travelling exhibitions. For information please contact the Coordinator, National Programme, Department of Exhibitions, National Gallery of Canada, Ottawa, Ontario K1A 0M8, (613) 996-1839.

The National Museum of Man coordinates an extensive program of circulating exhibitions, both nationally and internationally. For information contact the Chief, National Programmes Division, National Museum of Man, Asticou Centre, 241, blvd. Cité des Jeunes, Aylmer, P.Q. K1A 0M8.

The Ontario Crafts Council offers a variety of craft exhibitions for provincial and national circulation. For further information please contact the Manager of Extension Services, Ontario Crafts Council, 346 Dundas Street West, Toronto, Ontario M5T 1G5, (416) 977-3551.

The Ontario Science Centre offers a limited program of travelling exhibitions. The Centre's Science Circus and Body Works are the largest with several dozen exhibits, demonstrations, and scientific films. They are transported by truck and installed in a public place for approximately seventeen days. These exhibitions involve full-time manning by Ontario Science Centre staff. An unmanned travelling exhibition entitled *The Seeing Brain* illustrates the process of visual perception. It is available from one week to several months to centres providing reasonable levels of security and maintenance. In addition, the Science Centre can offer Science Sideshows and workshops tailored to the themes of special community events. For further information, please contact the Extension Office, Ontario Science Centre, 770 Don Mills Road, Don Mills, Ontario M3C 1T3, (416) 429-4100.

The Royal Botanical Gardens offers a variety of extension programs such as lectures on horticultural topics, plant workshops, exhibits, and demonstrations. For further information, please contact the Outreach Coordinator, P.O. Box 399, Hamilton, Ontario L8N 3H8, (416) 527-1158.

The Royal Ontario Museum offers exhibitions for circulation on a broad range of topics related to their collections. For further information, please contact the Scheduler – Travelling Exhibits, Extension Services, Royal Ontario Museum, 100 Queen's Park, Toronto, Ontario M5S 2C6, (416) 978-2033.

TV Ontario offers workshops, consultations, and presentations which demonstrate the interactive learning potential of television by generating ways of creating new and different activities for the public. This service is available to schools, libraries, community centres, recreation centres, health care organizations, service groups, art galleries, museums, art clubs, and arts councils. Participants learn ways to use various television series and TVO handbooks to create courses and programs for their groups. For more information, contact TV Ontario, Outreach, P.O. Box 200, Station Q, Toronto, Ontario M4T 2T1, (416) 484-2600.

The following galleries circulate exhibitions to communities in their region:

Art Gallery of Brant, Brantford

Art Gallery of Northumberland, Cobourg

Grimsby Public Art Gallery

Macdonald Stewart Art Centre, Guelph

Art Gallery of Hamilton

Agnes Etherington Art Centre, Kingston

Kitchener/Waterloo Art Gallery, Kitchener

London Regional Art Gallery

The Robert McLaughlin Gallery, Oshawa

Art Gallery of Windsor

FESTIVAL ONTARIO

Festival Ontario, a program of the Ministry of Citizenship and Culture, is designed to make provincial cultural resources more readily available to people throughout Ontario by offering them free of charge or at a nominal fee to community festivals. Participating agencies include the Art Gallery of Ontario, the McMichael Canadian Collection, TV Ontario, the Ontario Science Centre, the Ontario Film Institute, the Royal Ontario Museum, and the Royal Botanical Gardens.

The Art Gallery of Ontario is able to offer a variety of programs including "Artists with their Work," Extension Services circulating exhibitions, Speakers Service or an exhibition may be created in response to a specific request. Programs are coordinated and developed in consultation with a festival organizing committee to suit individual community interests.

A few of the many resources offered by other participating agencies include the Royal Ontario Museum's Speakers Bureau, a variety of illustrated talks on the Royal Ontario Museum's current work in ecology, archaeology, education, Canadiana, palaeontology, astronomy, and many other areas. Two museumobiles, one on archaeology in Ontario and one on fossils in Ontario, are available to travel to festivals and other special community events. The Royal Botanical Gardens offers a series of talks and demonstrations on horticulture, walks and talks on nature studies, and demonstrations and workshops in botanical arts. The Ontario Science Centre's exhibits are available for travel throughout the Province and the McMichael Canadian Collection offers small exhibitions of Canadian art for circulation.

For information, contact the Festival Ontario Arts Officer, Ministry of Citizenship and Culture, Arts Branch, 77 Bloor Street West, Toronto, Ontario M5S 1M2, (416) 965-6509 or your Regional Services Office.

SPEAKERS BUREAUS

The following institutions have a Speakers Bureau program. Please contact them for further information regarding topics, dates, costs, etc.

Art Gallery of Ontario, Toronto, (416) 977-0414
National Gallery of Canada, Ottawa, (613) 996-8031
Royal Botanical Gardens, Hamilton, (416) 527-1158
Royal Ontario Museum, Toronto, (416) 978-2033

1984

JANUARY

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OCTOBER

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The Resource Information section is intended to provide quick reference material to exhibiting centres. Additional information is available either from the individual agency or organization listed or from the Head, Extension Services. The various criteria for grants and the various programs offered change periodically in response to needs.

Two excellent resource books for community arts groups are:

Cultural Resources in Ontario
A Public Relations Primer

These books are published by the Ministry of Citizenship and Culture and are available from the Government Bookstore, 880 Bay Street, Toronto, Ontario M5S 1Z8, or through the Regional Services Offices of the Ministry of Citizenship and Culture, listed on page 3.

Another excellent resource guide, containing information on funding for museums, travelling exhibitions, helpful organizations, and so on is:

Sources and Resources: A Guide to Museum and Related Resources

It is published by the Ontario Museum Association, 38 Charles Street East, Toronto, Ontario M4Y 1T1, (416) 923-3868.

All of the above books are available at a nominal charge.

I GRANTING AGENCIES

The following is a listing of the major grant sources available to non-profit organizations involved in the visual arts in Ontario. In all instances, very strong emphasis is placed on evidence of strong community-based support for the organization; these potential grants cannot be thought of as an alternative to community support.

Canada Council

255 Albert Street
P.O. Box 1047
Ottawa, Ontario K1P 5V8
Attention: Visual Arts Section
Art Galleries and Museums, Explorations Program
(613) 237-3400 Toll Free 1-800-267-8282

Public Art Galleries Assistance
The Council provides assistance to public art galleries both for ongoing programs and for special projects such as exhibitions, publications, and events.

Artist-Run Spaces
Assistance is offered to non-profit galleries and spaces founded and operated by professional artists that have been in existence for at least one year. Grants may cover operating expenses and costs of experimental exhibitions and other artistic activities.

Visiting Artists
This program, which is of interest to communities outside major metropolitan areas, enables institutions such as universities and art galleries to invite artists from other regions of Canada to meet and exchange views with local artists and to send local artists to other regions. Local institutions normally assume a portion of the expenses.

Explorations Program
Explorations encourages investigation of new forms of cultural expression and participation. Projects and research are intended to help introduce new perspectives in our understanding; to develop new means of promoting public enjoyment of artistic and cultural activities; and to foster an appreciation of Canada's heritage.

National Museums of Canada

Museum Assistance Programmes
300 Laurier Avenue West
Ottawa, Ontario K1A 0M8
Attention: Regional Officer, Ontario
(613) 996-8504

Upgrading and Equipment Assistance Programme
This programme provides technical and financial assistance to institutions for capital projects that will provide or upgrade facilities for the preservation of collections of national significance, or make such collections more accessible to the public. Financial assistance is also available toward feasibility studies, long-range institution development plans, or specific project planning exercises leading to capital developments.

Conservation Assistance Programme
This programme provides financial and technical assistance for the development of in-house conservation facilities in qualifying museums and galleries across Canada. A percentage of salary support is available to institutions wishing to hire conservation staff. The programme also provides some funding for advance level professional development training for conservation staff in qualifying institutions.

Exhibitions Assistance Programme
The purpose of the programme is to provide opportunities for the production of exhibitions which extend access to the collections that reflect our natural, cultural, and technological heritage. Assistance is available for travelling exhibitions, temporary exhibitions that cannot travel, and, in some instances, for permanent exhibitions. The exhibitions may be of collections relating to science, technology, history, or art. Temporary exhibitions of contemporary or historical art are not eligible as these may be supported by the Canada Council.

Registration Assistance Programme
This programme provides financial and technical assistance to museums to document their collections to a certain set of standards. At this time, archaeology, ethnology, history, fine arts, and ornithology collections receive priority. Funds are also available to assist an institution in the design and development of a registration system to meet its needs.

Special Activities Assistance Programme
This programme provides assistance towards projects that interpret the aims of the National Museum Policy imaginatively and that develop new and innovative ways of making Canadians more aware of their heritage and of their museums. Funds are also available for strategic planning and organizational development purposes within a museum or art gallery.

Training Assistance Programme
This programme provides financial assistance to programmes of training in museum studies that will promote a greater degree of professionalism in all areas of museum and art gallery work. The programme also encourages the expansion of the body of knowledge on museum studies and the development of more effective methods of museum training through assistance to specialized research and study projects.

Ontario Arts Council
151 Bloor Street West
Toronto, Ontario M5S 1T6
(416) 961-1660

Visual Arts Grants
Galleries: Program support is available to public galleries to assist principally with exhibition and education costs.

Artist-Run Spaces: Assistance is available for both program and operating costs to artist-run spaces, a collective or collaborative of artists incorporated as a non-profit organization.

Special Projects: Assistance with short-term or one-time only projects related to the visual arts is available to non-profit arts groups or organizations. New clients of the Ontario Arts Council, Visual Arts Office, should make their first application to this category for assistance with costs such as artists' and/or jury fees, catalogues and transportation of works of art.

Please contact the Visual Arts Office.

Subventions du Bureau Franco-Ontarien
Galeries et centres d'activités artistiques: Les galeries à but non-lucratif peuvent présenter une demande d'aide financière pour défrayer une partie du coût de leur programmation artistique, incluant le cachet des artistes dans le cadre des expositions.

Associations artistiques et coopératives d'artistes: Les associations artistiques qui n'ont pas de locaux permanents ou un directeur rémunéré à plein temps, peuvent solliciter un appui financier, dans le cadre des services destinés à aider des artistes professionnels et la communauté, grâce à des communiqués de presse, des ateliers, des séminaires, des expositions spéciales, des conférences, des catalogues, etc.

Touring Arts Fund
The Touring Arts Fund is a program of underwriting subsidy designed to assist local non-profit community organizations to sponsor full-length touring performances by Canadian artists in Theatre, Music, and Dance.

Ontario Arts Council funding is based on population and geographic factors as well as eligibility of the artist and the sponsor. School hour performances are not eligible. Funding is determined on a percentage of the artistic fees.

For further information please contact the Touring Officer.

For further information regarding other grants that are available from the Ontario Arts Council for Arts/Education, Community Arts Development, Dance, Film and Photography, Franco-Ontarian, Literature, Music, Ontour, Theatre, and Visual Arts categories, please contact the Information Officer, Ontario Arts Council.

Ontario Ministry of Citizenship and Culture
77 Bloor Street West
Toronto, Ontario M7A 2R9

For all programs of the Ministry of Citizenship and Culture, please address initial inquiry to the Regional Services Office in your area (see detailed listings on page 3).

Capital Support for Arts Facilities
This program is designed to assist with the costs of new construction, alterations, feasibility studies, design fees and renovations of theatres, concert halls, auditoria, exhibition centres, art galleries, museums, and multi-purpose facilities. Contact your Regional Services Office, Ministry of Citizenship and Culture for information.

Cultural Exchange Program
Assistance is available to non-profit organizations for cultural sharing projects (e.g. exhibitions, visiting artists) involving other provinces or countries. Contact the Arts Branch of the Ministry of Citizenship and Culture at the above address or your Regional Services Office.

Operating Grant Program
Assistance is directed toward the basic operating expenditures of eligible public art galleries. Contact the Arts Branch of the Ministry of Citizenship and Culture at the above address, or your Regional Services Office.

Outreach Ontario
Grants are available to libraries to assist with special cultural programs such as appearances by creative and performing artists. Other programs that increase the library's role as a multi-purpose community cultural resource may also be eligible. Contact the appropriate Regional Library System Office for more information.

Grants Information Office
Ministry of Citizenship and Culture
77 Bloor Street West, 4th Floor
Toronto, Ontario M7A 2R9
(416) 965-2390

Wintario
The Wintario Lottery was established to provide funds for culture, recreation, sports and fitness in Ontario, in addition to and distinct from the normal support provided by the Ministry of Citizenship and Culture and other government bodies.

The Wintario Grants Program is designed to encourage community groups to get involved in activities and facilities in the above areas that are relevant to and supported by their communities.

Non-profit community organizations, municipalities, Indian Bands, and public library boards may therefore submit requests for assistance with projects that pro-

mote the development of the arts, sports, physical fitness, recreation, citizenship and multiculturalism.

Inquiries about Wintario grants should be directed to your Regional Services Office.

For general information on grants, please contact the Grants Information Office.

Ministry of Citizenship and Culture
Regional Services Offices

Northwest Region
1825 Arthur Street
Thunder Bay, P7E 5N7
(807) 475-1255

479 Government Road
Box 3000
Dryden, P8N 3B3
(807) 223-2271

Northeast Region
199 Larch Street, 4th Floor
Sudbury P3E 1C4
(705) 675-4383

22 Wilcox Street
Timmins P4N 3K6
(705) 267-7117

Eastern Region
Room 1101, 11th Floor
1 Nicholas Street
Ottawa K1N 7B7
(613) 968-3474

280 Pinnacle Street, Suite 3
Belleville K8N 3B1
(613) 968-3474

Central East Region
77 Bloor Street West, 8th Floor
Toronto M7A 2R9
(416) 963-2147

113 Worsley Street
Barrie L4M 1M1
(705) 737-3411

Central West Region
119 King Street West, 8th Floor
Hamilton L8N 3Z9
(416) 521-7229

71 King Street, Suite 301
St. Catharines L2R 3H7
(416) 688-6472

55 Erb Street East, Suite 307
Waterloo N2J 4K8
(519) 886-3520

Southwest Region
495 Richmond Street, 5th Floor
London N6A 5A9
(519) 438-2947

250 Windsor Avenue, 6th Floor
Windsor N6A 1J2
(519) 256-4919

For more detailed information on funding sources, please contact the agencies listed above, or refer to the most recent copy of *Who's Who*, a handbook of the Canadian Conference of the Arts, 141 Laurier Avenue West, #707, Ottawa, Ontario, K1P 5J3, (613) 238-3561. This publication is available at minimal cost.

Listed below is a brief synopsis of some of the resources available to communities throughout Ontario. Please contact the agencies for confirmation of programs, costs, and other details that may be subject to change.

SPEAKERS SERVICE

Through the Speakers Service, Ontario communities may book a gallery talk or lecture series from the Art Gallery of Ontario. Speakers Service participants will provide a gallery talk in conjunction with a travelling exhibition on exhibit in your community or a lecture with slide presentation for a public-speaking event. Speakers are available to give a slide lecture on major exhibitions on view at the Art Gallery of Ontario. This will assist you in providing your members with information prior to bringing an organized tour to Toronto for this event. Lectures and gallery talks will last one hour. Listed below are subjects available.

Talks Relating to Travelling Exhibitions

The Arts of Italy

Canadian Portraiture

The Clichés-Verre of the Barbizon School

Daumier and La Caricature

The Hague School: Collecting in Canada at the Turn of the Century

John Baptist Jackson: The Venetian Set

The 1940s: A Decade of Painting and Drawing in Ontario

The Frederick W. Schumacher Collection of the Columbus Museum of Art

William J. Wood

General Art Subjects

Art of Pre-Confederation Ontario

Canadian Architecture – A Survey

Canadian Art to 1945

Canadian Historical Art to the Group of Seven

Contemporary Canadian Painting

Contemporary Canadian Sculpture

Maurice Cullen

The Development of Abstraction

The Group of Seven

The History of Printmaking Techniques

Cornelius Krieghoff

The Henry Moore Collection in the Art Gallery of Ontario

James Wilson Morrice

Printmaking Techniques

Realism in Contemporary Canadian Art

F. H. Varley

What is Modern Art?

Lectures on Major Exhibitions at the Art Gallery of Ontario

Alex Colville: A Retrospective
(Art Gallery of Ontario dates: July 22–September 18, 1983)

The Hague School: Collecting in Canada at the Turn of the Century
(Art Gallery of Ontario dates: May 6–June 26, 1983)

Mauritshuis: Dutch Painting of the Golden Age from the Royal Picture Gallery: The Hague
(Art Gallery of Ontario dates: September 30–December 11, 1983)

Symbolist and Synthetist Landscape in Northern Europe and North America
(Art Gallery of Ontario dates: January 13–March 11, 1984)

Community Responsibilities

When requesting your speaker, specify the subject you would like addressed and whether it be a gallery talk in support of a travelling exhibition or a lecture with slide presentation. In both cases it is the community's responsibility to properly advertise this event in order to gather an audience. If you are requesting a lecture, you must arrange for an adequate space as well as provide equipment for slide presentation. Your evaluation of each Speakers Service event is necessary in order for us to better serve you. Therefore we request that you fill in an Evaluation Form.

Booking Speakers Service

Select your subject from the list above and fill in your Speakers Service Booking Form at the back of this catalogue. When booking your exhibition, consider selecting a subject to complement your program. Bookings should be requested at least two months in advance. Similarly cancellations should be received two weeks in advance, otherwise the full fee will be charged to compensate the speaker for research time spent.

Speakers Service was initiated in 1978 with funding from Outreach Ontario, and operated as a cost-free program to communities in Ontario. Since Outreach Ontario is no longer able to continue funding this service as an ongoing program, the Art Gallery of Ontario supports Speakers Service on a cost-sharing basis with centres booking this service. A flat fee of $125.00 per lecture or gallery talk is charged to the centre by the Art Gallery of Ontario Extension Services. The Art Gallery of Ontario will continue to assume all remaining costs for each program. For more information on Speakers Service, contact Assistant to the Head, Extension Services, (416) 977-0414.

ARTS ORGANIZATIONS

Visual Arts Ontario
417 Queen's Quay West
#G100
Toronto, Ontario M5V 1A2
Attention: Executive Assistant
(416) 366-1607

Visual Arts Ontario is the largest art association in Canada. It is a chartered non-profit charitable organization, operated by a Board of Directors and supported by its membership, government, corporate, and private donors.

Members of Visual Arts Ontario have a wide variety of services available to them such as: Discount Plans; regularly scheduled Conferences in Toronto and throughout the Province; Artists' Business Seminars; Group Insurance Plans; an Art Placement Program; the Artists' Registry; the Colour Xerography Centre; International Art Programs, and a growing Resource Centre.

Publications of Visual Arts Ontario include: *Artviews; The Discriminating Palette; Art In Architecture (Art for the Built Environment in the Province of Ontario); Toronto Art and Artist's Guide; The Facts of Art; Visual Arts Handbook; The Index of Ontario Artists; Cityforms.*

Membership in the association is open to artists and all those interested in the visual arts. Phone or write for the new brochure.

AUDIO-VISUAL

Film

For assistance with programs, single screenings, series or festivals and for information on rental of films contact:

Audio-Visual Centre
Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario M5T 1G4
Attention: Head, Audio-Visual Centre
(416) 977-0414

Your Community Film Library

Your Public Library

Canadian Film Institute
Suite B-20
75 Albert Street
Ottawa, Ontario K1P 5E7
(613) 232-2495

Canadian Filmmakers' Distribution Centre
144 Front Street West, #430
Toronto, Ontario M5J 2L7

Ministry of Citizenship and Culture Resource Centre
77 Bloor Street West, 9th Floor
Toronto, Ontario M7A 2R9
Attention: Film-booking Clerk
(416) 965-6763

The Resource Centre of the Ministry of Citizenship and Culture provides a free loan service of films, slides, and videotapes. A catalogue is available. Please contact your local Regional Services Office.

National Film Board
The National Film Board has films available to community groups and organizations on a wide variety of subjects including NFB feature films, some CBC as well as Canadian privately sponsored films. A catalogue is available. Please contact your nearest National Film Board office in: Hamilton, Kingston, Kitchener, London, North Bay, Thunder Bay, or Toronto.

Canadian Film Institute
211 Watline Avenue, Suite 211
Mississauga, Ontario L4Z 1P3
(416) 272-3840 or 272-3841

For bookings and programing suggestions, please contact the above.

Slides

(a) For a catalogue of slides which may be borrowed please contact:

Audio-Visual Centre
Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario M5T 1G4
Attention: Loans Consultant
(416) 977-0414

Borrowers may select up to 100 slides at one time from the collection. They may be reserved for two weeks, with an additional two-week renewal option. Slides are arranged alphabetically according to country, century, and artist. All slides are colour coded for easy reference. Charge: $2.00 for ten slides. For a catalogue of slides which may be purchased, please contact:

The Book Shop
Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario M5T 1G4
(416) 977-0414

(b) Media Kits are also available for circulation within Canada from the Audio-Visual Centre of the Art Gallery of Ontario. The format of the kit and a short description of the contents of each follows:

Arts of the Western World
This series of twelve media kits is a general survey of art history presented in chronological sequence from prehistory to the present. It examines the important stylistic trends in art through the ages, as well as the social, political, and religious milieu in which it was created. Each kit contains approximately thirty-five slides, an audio-tape and an explanatory text. The kits are fifteen to twenty minutes in length (except those in two parts which last thirty minutes).

The kits are as follows:
In the Beginning
Greek
Etrusco-Roman
Early Christian and Byzantine
Romanesque
Gothic (in two parts)
Italian Renaissance and Mannerism (in two parts)
The Age of Renaissance and Mannerism outside Italy
Baroque in the 17th Century (in two parts)
Baroque and Rococo in the 18th Century

Multiplication of Styles 1700-1900 (in two parts)
Modern Art (in two parts)

Metropolitan Museum Seminars in Art
These media kits introduce art through analysis and comparison of great paintings from different periods. Each topic examines style, technique, and composition.
What is Painting/Realism
Expressionism/Abstraction
Composition: As Pattern, Structure, Expression
Techniques: Fresco/Tempera and Oil/Water Colour, Pastel and Prints
The Artist as Social Critic/The Artist as Visionary

The Centre for Humanities Seminars in Modern Art
This series of media kits offers students a basic introduction to major movements in European and American art from the 1860s to the 1960s. Arranged chronologically, the paintings present an intellectual history of modern man. (Each kit contains eighty slides and the tapes are approximately twenty minutes.)
The Break with Tradition
The Reconstruction of Space
Exploring the Heart and Mind
Contemporary Trends

Henry Moore: Looking at his Work with Philip James
This media kit is an excellent introduction to Henry Moore, as artist and individual. Moore explains his work and replies to questions put to him by his friend Philip James. The kit contains slides, an audio-tape, and explanatory text.

Images: Why Man Creates
This media kit is a good introduction to the creative art forms within society. It stresses the significance of creative endeavours throughout history in such diverse areas as painting, writing, and dance.

Monet's Years at Giverny
Claude Monet spent forty-three years of his life at Giverny painting his surroundings and sensitively recording the rich light and atmosphere. It is there that he developed his new style that bridged the nineteenth and twentieth centuries. This new style and the paintings that he produced at Giverny are the subject of the media kit.

Turner and the Sublime
Thirty slides and booklet

Treasures of Tutankhamun
Beautiful and representative objects from the tomb of the boy-king Tutankhamun (1334-1325 BC) including statuettes, masks richly inlaid with jewels, and funerary jewelry and furniture.

Vincent van Gogh and the Birth of Cloisonism
Thirty-five slides, twenty minutes, tape and text

All media kits are available for a two-week loan period unless otherwise specified or renewed. The cost is $5.00 per kit plus shipping costs. For further information please contact: Audio-Visual Loans Consultant, Art Gallery of Ontario.

Ministry of Citizenship and Culture
Refer to listing under Audio-Visual – Film

Video

Audio-Visual Centre
Art Gallery of Ontario
(refer to above address)

A limited collection of videotapes by artists is available from the Art Gallery of Ontario Audio-Visual Centre. Also available for study purposes is a group of tapes entitled *Media and Methods of the Artist* in which various techniques are demonstrated. Many Gallery programs are retained on video for reference purposes and may be viewed in the Audio-Visual Centre by appointment. Catalogue available. Charge: $2.00 for each half day.

In addition, several videotapes are available for circulation within Canada. They include: Lawren Harris; Bronze Casting; Cornelius Krieghoff; Peter Paul Rubens: The Elevation of the Cross; Homer Watson; Conservation of "Above Lake Superior"; James Wilson Morrice; Auguste Rodin: The Burghers of Calais; Edgar Degas; Emily Carr: Growing Pains; Van Gogh and the Expressive Use of Colour; Frans Hals; Leonardo da Vinci; Michelangelo; Raphael.

For sale and rental of videotapes, technical advice, in-house screening of tapes, program and exhibiting suggestions contact:

Art Metropole
Art Metropole Building
217 Richmond Street West
Toronto, Ontario M5V 1W2
Attention: Director of Film and Video
(416) 977-1686

A Space
299 Queen Street West, #507
Toronto, Ontario M5V 1Z9
Attention: Director
(416) 595-0790

Ministry of Citizenship and Culture
Refer to listing under Audio-Visual – Film

CRAFTS

Ontario Crafts Council
346 Dundas Street West
Toronto, Ontario M5T 1G5
(416) 977-3551
Attention: Manager, Resource Centre

The Ontario Crafts Council is a registered non-profit corporation founded in 1976 through the union of the Canadian Guild of Crafts (Ontario) and the Ontario Craft Foundation. The goal of the Ontario Crafts Council is to promote and develop contemporary and traditional crafts. In addition to publishing *Ontario Craft* magazine and *CraftNews*, the Council maintains the Craft Gallery in Toronto and sponsors an extensive library and slide

portfolio system. Through its wholly owned store, the Guild Shop, the Council markets fine hand-crafted objects gathered from across Canada. The Council is represented regionally through a network of individual volunteers, affiliated guilds, and cooperating institutions. Membership in the Ontario Crafts Council is open to all.

The *Craft Resource Centre* of the Ontario Crafts Council is an information exchange service for craftsmen, exhibiting centres, and the interested public. The Resource Centre produces several publications including information on upcoming craft fairs and exhibitions, the Ontario Craft Directory, craft education, craft suppliers, media resources information, etc. It also has slides available for sale or rental which include kits by media or by craftsmen.

DANCE, DRAMA, MIME, MUSIC

An excellent source book is published by the Touring Office of the Canada Council. The *Touring Artists Directory of the Performing Arts in Canada* lists over 800 attractions and some 200 services available to community groups. Copies of the *Touring Directory* are available at no charge from the Publications Section, Canada Council Touring Office, P.O. Box 1047, Ottawa, Ontario K1P 5V8. Inclusion in the *Touring Directory* as an attraction does not necessarily constitute an endorsement of a particular listing by the Canada Council. The *Bulletin*, complementing the *Touring Directory* appears every two months. It carries updates of listings in the *Directory*, listings of new attractions which meet the criteria for inclusion in the publication, as well as other information relating to performing arts touring. Other publications dealing with touring of performing arts in Canada are also available from the above address.

Ontour Bulletins are published by the Ontario Arts Council several times each year. These bulletins contain detailed information (programs, dates, fees, touring areas, booking contact) about tours throughout Ontario in dance, mime, music, theatre, and puppets.

Please contact the Ontour Department, Ontario Arts Council, 151 Bloor Street West, Toronto, Ontario M5S 1T7, (416) 961-1660, if you wish to have your name added to the mailing list for the *Ontour Bulletin*.

For schools, both elementary and secondary, the Ontario Arts Council also publishes annually the *Artslist: A Directory of Performing Arts Attractions for Schools*, which gives full details on most events available for young audiences in Ontario. If you wish to receive a copy, contact the Ontario Arts Council, Information Office.

For information regarding programs for younger audiences, (pre-university ages), please contact:

Prologue to the Performing Arts
252 Bloor Street West
Toronto, Ontario M5S 1V5
(416) 920-9100

EXHIBITION SOURCES

In addition to the exhibitions circulated by the Art Gallery of Ontario Extension Services program and the National Gallery's National Program, exhibitions can be booked through the extension departments of other provincial galleries. These exhibitions as well as individual exhibitions that are organized by galleries in Ontario for circulation within the Province, are listed in *Sources and Resources: A Guide to Museum and Related Resources.* This book as well as *Directory of Ontario Museums, Art Galleries, Archives and Related Institutions* are published by the Ontario Museum Association and are available at a nominal cost from their office at 38 Charles Street East, Toronto, Ontario M4Y 1T1, (416) 923-3868.

Other major sources of travelling exhibitions within Ontario are:

A.C.T. (Artists Cooperative Toronto), 424 Wellington Street West, Toronto, Ontario M5V 1E3, (416) 534-8138. Circulates exhibitions of contemporary art. Please contact the Director, External Exhibition Services, for a pamphlet of exhibitions available.

The McMichael Canadian Collection, Kleinburg, also has an outreach program. Works of original Canadian art including the Group of Seven, Canadian Group of Painters, and Inuit and Indian art are circulated to suitable community locations. Please contact the Extension Officer, McMichael Canadian Collection, Kleinburg, Ontario L0J 1C0, (416) 893-1121, for further information.

TV Ontario provides resources for provincially-funded, non-profit educational institutions with advice and expertise regarding the utilization of videotape for cultural programs. TV Ontario also makes available many videotapes through its VIPS program. For more information, contact TV Ontario, Adult Part-time Learning, P.O. Box 200, Station Q, Toronto, Ontario M4T 2T1, (416) 484-2600.

The Ontario Science Centre offers an extensive program of travelling exhibitions. The Centre's Science Circus and Body Works are the largest with several dozen exhibitions, demonstrations, and scientific films. They are transported by truck and installed in a public place for approximately seventeen days. These exhibitions require constant manning by Ontario Science Centre staff. An unmanned travelling exhibition entitled *The Seeing Brain* illustrates the process of visual perception. It is available from one week to several months to centres providing reasonable levels of security and maintenance. In addition, the Science Centre can offer mini-circuses and workshops tailored to the themes of special community events. For further information, please contact the Extension Office, Ontario Science Centre, 770 Don Mills Road, Don Mills, Ontario M3C 1T3, (416) 429-4100.

The Royal Botanical Gardens offers a variety of extension programs such as lectures on horticultural topics, plant workshops, exhibits, and demonstrations. For further information, please contact the Outreach Coordinator, P.O. Box 399, Hamilton, Ontario L8N 3H8, (416) 527-1158.

The Royal Ontario Museum offers exhibitions for circulation on a broad range of topics related to their collections. For further information, please contact the Scheduler – Travelling Exhibits, Extension Services, Royal Ontario Museum, 100 Queen's Park, Toronto, Ontario M5S 2C6, (416) 978-2033.

The following galleries circulate exhibitions to communities in their region:

Art Gallery of Brant, Brantford

Art Gallery of Cobourg

Grimsby Public Art Gallery

Macdonald Stewart Art Centre, Guelph

Art Gallery of Hamilton

Agnes Etherington Art Centre, Kingston

Kitchener-Waterloo Art Gallery, Kitchener

London Regional Art Gallery

The Robert McLaughlin Gallery, Oshawa

Art Gallery of Windsor

FESTIVAL ONTARIO

Festival Ontario, a program of the Ministry of Citizenship and Culture, is designed to make provincial cultural resources more readily available to people throughout Ontario by offering them free of charge or at a nominal fee to community festivals. Participating agencies include the Art Gallery of Ontario, the McMichael Canadian Collection, TV Ontario, the Ontario Science Centre, the Ontario Film Institute, the Royal Ontario Museum, the Royal Botanical Gardens, the Archives of Ontario and the Heritage Administration Branch of the Ministry of Citizenship and Culture.

The Art Gallery of Ontario is able to offer a variety of programs including "Artists with their Work," Extension Services circulating exhibitions, Speakers Service or an exhibition may be created in response to a specific request. Programs are coordinated and developed in consultation with a festival organizing committee to suit individual community interests.

A few of the many resources offered by other participating agencies include the Royal Ontario Museum's Speakers Bureau, a variety of illustrated talks on the Royal Ontario Museum's current work in ecology, archaeology, education, Canadiana, palaeontology, astronomy, and many other areas. Two museumobiles, one on archaeology in Ontario and one on fossils in Ontario are available to travel to festivals and other special community events. The Royal Botanical Gardens offers a series of talks and demonstrations on horticulture, walks and talks on nature studies, and demonstrations and workshops in botanical arts. The Ontario Science Centre's exhibits are available for travel throughout the Province and the McMichael Canadian Collection offers small exhibitions of Canadian art for circulation.

For information, contact the Festival Ontario Arts Officer, Ministry of Citizenship and Culture, Arts Branch, 77 Bloor Street West, Toronto, Ontario M5S 1M2, (416) 965-6509 or your Regional Services Office.

ONTARIO ASSOCIATION OF ART GALLERIES

While neither a granting agency nor a program source, the Ontario Association of Art Galleries is perhaps the single most important resource for galleries in the Province. Currently over eighty galleries and organizations are members of the Ontario Association of Art Galleries, whose primary aim is to assist in the development of visual art centres and to act as a spokesman on their behalf.

The members of the Secretariat offer many different types of valuable information and advice, in addition to serving the membership.

For further information, contact:
Ontario Association of Art Galleries
38 Charles Street East
Toronto, Ontario M4Y 1T3
(416) 920-8378

SPEAKERS BUREAUS

The following institutions have a Speakers Bureau program. Please contact them for further information regarding topics, dates, costs, etc.

Art Gallery of Ontario, Toronto, (416) 977-0414
McMichael Canadian Collection, Kleinburg, (416) 893-1121
National Gallery of Canada, Ottawa, (613) 996-8031
Royal Botanical Gardens, Hamilton, (416) 527-1158
Royal Ontario Museum, Toronto, (416) 978-2033

The Resource Information section is intended to provide quick reference material to exhibiting centres. Additional information is available either from the individual agency or organization listed or from the Head, Extension Services. The various criteria for grants and the various programs offered change periodically in response to needs.

Several excellent resource books for community arts groups are:

Cultural Resources in Ontario
Resources for Community Groups
A Public Relations Primer
A Facility Development Workbook
A Programme Development Workbook

These books are published by the Ministry of Citizenship and Culture and are available from the Government Bookstore, 880 Bay Street, Toronto, Ontario M5S 1Z8, or through the Community Programs Offices of the Ministry of Citizenship and Culture, listed on page 3.

Another excellent resource guide, containing information on funding for museums, travelling exhibitions, helpful organizations, etc. is:

Sources and Resources: A Guide to Museum and Related Resources

It is published by the Ontario Museum Association, 38 Charles Street East, Toronto, Ontario M4Y 1T1, (416) 923-3868.

All of the above listed books are available free or at a nominal charge.

I GRANTING AGENCIES

The following is a listing of the major grant sources available to non-profit organizations involved in the visual arts in Ontario. In all instances, very strong emphasis is placed on evidence of strong community-based support for the organization; these potential grants cannot be thought of as an alternative to community support.

CANADA COUNCIL

255 Albert Street
P.O. Box 1047
Ottawa, Ontario K1P 5V8
Attention: Visual Arts Section
Art Galleries and Museums
Exploration Section
(613) 237-3400

Public Art Galleries Assistance
The Council provides assistance to public art galleries both for ongoing programs and for special projects such as exhibitions, publications, and events.

Artist-Run Spaces
Assistance is offered to galleries founded and operated by professional artists which have been in existence for at least one year. Grants may cover operating expenses and costs of experimental exhibitions and other artistic activities.

Visiting Artists
This program, which is of interest to communities outside major metropolitan areas, enables institutions, such as universities and art galleries, to invite artists from other regions of Canada to meet and exchange views with local artists and to send local artists to other regions. Local institutions normally assume a portion of the expenses.

Explorations Program
Explorations encourages investigation of new forms of cultural expression and participation. Projects and studies are intended to help introduce new perspectives in our understanding; to develop new means of promoting public enjoyment of artistic and cultural activities; and to foster an appreciation of Canada's heritage.

NATIONAL MUSEUMS OF CANADA

Museum Assistance Programs
300 Laurier Avenue West
Ottawa, Ontario K1A 0M8
Attention: Regional Officer, Ontario
(613) 996-8504

Upgrading and Equipment Assistance Program
This program provides technical and financial assistance to institutions for capital projects which will provide or upgrade facilities for the preservation of collections of national significance, or make such collections more accessible to the public. Financial assistance is also available towards feasibility studies, long-range institution development plans or specific project planning exercises leading to capital developments.

Conservation Assistance Program
This program provides financial and technical assistance for the development of inhouse conservation facilities in qualifying museums and galleries across Canada. A percentage of salary support is available to institutions wishing to hire conservation staff. The program also provides some funding for advance level professional development training for conservation staff in qualifying institutions.

Exhibitions Assistance Program
This program provides financial and technical assistance for the preparation, production, and circulation, if applicable, of exhibitions which extend the intellectual and physical access by Canadians to the collections which demonstrate Canada's natural and cultural heritage. Assistance is available for travelling exhibitions, temporary exhibitions which do not travel, and, in very limited and well-planned instances, for permanent exhibitions.

Registration Assistance Program
This program provides financial and technical assistance to museums to document their collections to a certain set of standards. At this time, archaeology, ethnology, history, fine arts, and ornithology collections receive priority. Funds are also available to assist an institution in the design and development of a registration system to meet its needs.

Special Activities Assistance Program
This program provides assistance towards projects which interpret the aims of the National Museum Policy imaginatively and which develop new and innovative ways of making Canadians more aware of their heritage and of their museums. Funds are also available for strategic planning and organizational development purposes within a museum or art gallery.

Training Assistance Program
This program provides financial assistance to programs of training in museum studies which will promote a greater degree of professionalism in all areas of museum and art gallery work. The program also encourages the expansion of the body of knowledge on museum studies and the development of more effective methods of museum training through assistance to specialized research and study projects.

ONTARIO ARTS COUNCIL

151 Bloor Street West
Toronto, Ontario M5S 1T6
(416) 961-1660

Visual Arts Grants
Galleries: Non-profit, publicly-owned galleries may apply for assistance with their program costs, including fees to artists, catalogues, and lecture costs. In the case of artist-run spaces, assistance is available for program and operating costs.

Artists' Cooperatives and Art Associations: Artists' cooperatives and art associations may apply for funds for services that aid professional artists and the local community, for example, newsletters, workshops, seminars, special exhibitions, public lectures, catalogues, etc.

Please contact the Visual Arts Officer.

Subventions du Bureau Franco-Ontarien
Galeries et centres d'activités artistiques: Les galeries à but non-lucratif peuvent présenter une demande d'aide financière pour défrayer une partie du coût de leur programmation artistique, incluant le cachet des artistes dans le cadre des expositions.

Associations artistiques et coopératives d'artistes: Les associations artistiques qui n'ont pas de locaux permanents ou un directeur rémunéré à temps plein, peuvent solliciter un appui financier, dans le cadre des services destinés à aider des artistes professionnels et la communauté locale, tels des communiqués de presse, des ateliers, des séminaires, des expositions spéciales, des conférences, des catalogues, etc.

Touring Arts Fund
The Touring Arts Fund is a program of underwriting subsidy designed to assist local non-profit community organizations to sponsor full-length touring performances by Canadian artists in Theatre, Music, and Dance.

Ontario Arts Council funding is based on population and geographic factors as well as eligibility of the artist and the sponsor. School hour performances are not eligible. Funding is determined on a percentage of the artistic fees.

For further information please contact the Touring Officer.

For further information regarding other grants that are available from the Ontario Arts Council for Arts/Education, Community Arts Development, Dance, Film and Photography, Franco-Ontarian, Literature, Music, Ontour, Theatre, and Visual Arts categories, please contact the Information Officer, Ontario Arts Council.

ONTARIO MINISTRY OF CITIZENSHIP AND CULTURE

77 Bloor Street West
Toronto, Ontario M7A 2R9

For all programs of the Ministry of Citizenship and Culture, please address initial inquiry to the Community Programs Officer in your area (see detailed listings on page 3).

Capital Support for Arts Facilities
To assist with the costs of new construction, alterations, feasibility studies, design fees and renovations of theatres, concert halls, auditoria, exhibition centres, art galleries, museums, and multi-purpose facilities. Contact your Community Programs Officer, Ministry of Citizenship and Culture for information.

Cultural Exchange Program
Assistance is available to non-profit organizations for cultural sharing projects (for example, exhibitions, visiting artists) involving other provinces or countries. Contact the Arts Services Branch of the Ministry of Citizenship and Culture at the above address, or your Community Programs Officer.

Operating Grant Program
Assistance is directed towards the basic operating expenditures of eligible public art galleries. Contact the Arts Services Branch of the Ministry of Citizenship and Culture at the above address, or your Community Programs Officer.

Outreach Ontario
Grants are available to libraries to assist with special cultural programs such as appearances by creative and performing artists. Other programs which increase the library's role as a multi-purpose community cultural resource may also be eligible. Contact the appropriate Regional Library System office for more information.

Grants Information Office
Ministry of Citizenship and Culture
Community Programs Office or
Grants Information Office
77 Bloor Street West, 4th Floor
Toronto, Ontario M7A 2R9
(416) 965-2390

Wintario
The Wintario Lottery was established to provide funds for culture, recreation, sports and fitness in Ontario, in addition to, and distinct from, the normal support provided by the Ministry of Citizenship and Culture and other government bodies.

The Wintario Grants Program is designed to encourage community groups to design activities and facilities

in the above areas which are relevant to and supported by their communities.

Non-profit community organizations, municipalities, Indian bands and public library boards may therefore submit requests for assistance with projects which promote the development of the arts, sports, physical fitness, recreation, citizenship and multiculturalism.

Inquiries about Wintario grants should be directed to your Community Programs Officer.

For general information on grants, please contact the Grants Information Office.

Ministry of Citizenship and Culture
Community Programs Offices

Northwest Region

1825 Arthur Street
Thunder Bay P7E 5N7
(807) 475-1255

479 Government Road
Box 3000
Dryden P8N 3B3
(807) 223-2271

Northeast Region

215 Oak Street East
North Bay P1B 1A2
(705) 474-3821

Elgin Tower
390 Bay Street, 3rd Floor
Sault Ste. Marie P6A 1X2
(705) 942-3751

199 Larch Street
Sudbury P3E 1C4
(705) 522-1416

22 Wilcox Street, 2nd Floor
Timmins P4N 3K6
(705) 267-7117

Eastern Region

1 Nicholas Street, 11th Floor
Ottawa K1N 7B7
(613) 566-3721

280 Pinnacle Street
Belleville K8N 3B1
(613) 968-3474

1055 Princess Street, #304
Kingston K7L 5T3
(613) 542-7394

Central East Region

700 Bay Street, 8th Floor
Toronto M7A 2R9
(416) 965-0283

114 Worsley Street
Barrie L4M 1M1
(705) 737-3301

305 Stewart Street
Peterborough K9H 7E8
(705) 748-3411

Central West Region

119 King Street West, 8th Floor
Box 2112
Hamilton L8N 3Z9
(416) 521-7229

71 King Street
St. Catharines L2R 3H7
(416) 688-6472

55 Erb Street East, Suite 307
Waterloo N2J 3W7
(519) 886-3520

Southwest Region

495 Richmond Street, 5th Floor
London N6A 5A9
(519) 438-2947

427 Tenth Street
Hanover N4N 1P8
(519) 364-1626

250 Windsor Avenue, 6th Floor
Windsor N6A 1J2
(519) 256-4919

For more detailed information on funding sources, please contact the agencies listed above, or refer to the most recent copy of *Who's Who*, a handbook of the Canadian Conference of the Arts, 141 Laurier Avenue West, #707, Ottawa, Ontario K1P 5J3, (613) 238-3561. This publication is available at minimal cost.

Listed below is a brief synopsis of some of the resources available to communities throughout Ontario. Please contact the agencies for confirmation of programs, costs, and other details which may be subject to change.

ART GALLERY OF ONTARIO SPEAKERS SERVICE

Through the Speakers Service, Ontario communities may book a gallery talk, a lecture or lecture series from the Art Gallery of Ontario. Speakers Service participants will provide a gallery talk in conjunction with a travelling exhibition on display in your community or a lecture with slide presentation for a public-speaking event. Lectures and gallery talks will last one hour. Listed here are subjects for which speakers are willing to prepare. Those marked with an asterisk are designed to complement a travelling exhibition.

Art of Pre-Confederation Ontario
*The Arts of Italy**
*Max Beckmann: Gesichter Portfolio**
Canadian Architecture – A Survey
Canadian Art to 1945
Canadian Historical Art to the Group of Seven
*Canadian Portraiture**
*The Clichés-Verre of the Barbizon School**
*Collecting of the Hague School in Canada**
Contemporary Canadian Painting
Contemporary Canadian Sculpture
Maurice Cullen
The Development of Abstraction
*The English Reproductive Print 1775-1900**
The Group of Seven
The History of Printmaking Techniques
*A. Y. Jackson**
*John Baptist Jackson: The Venetian Set**
Cornelius Krieghoff
The Henry Moore Collection in the Art Gallery of Ontario
James Wilson Morrice
Printmaking Techniques
Realism in Contemporary Canadian Art
F. H. Varley
What is Modern Art?

Community Responsibilities

When requesting your speaker, specify the subject you would like addressed and whether it be a gallery talk in support of a travelling exhibition or a lecture with slide presentation. In both cases, it is the community's responsibility to properly advertise this event in order to gather an audience. If you are requesting a lecture, you must arrange for an adequate space as well as provide equipment for slide presentation. Your evaluation of each Speakers Service event is necessary in order for us to serve you better. Therefore, we request that you complete an Evaluation Form.

Booking Speakers Service

Select your subject from the list above and fill in your Speakers Service Booking Form at the back of this catalogue. When booking your exhibition, consider selecting a subject to complement your program. Bookings should be requested at least two months in advance. Cancellations should be received two weeks in advance; otherwise, the full fee will be charged to compensate the speaker for research time.

Speakers Service was initiated in 1978 with funding from Outreach Ontario, and operated as a cost-free program to communities in Ontario. Since Outreach Ontario is no longer able to continue funding this service as an ongoing program, the Art Gallery of Ontario supports Speakers Service on a cost-sharing basis with centres booking this service. A flat fee of $125.00 per lecture or gallery talk is charged to the centre by the Art Gallery of Ontario Extension Services. The Art Gallery of Ontario will continue to assume all remaining costs for each program. For more information on Speakers Service, contact Assistant to the Head, Extension Services at (416) 977-0414.

ARTS ORGANIZATIONS

Visual Arts Ontario

417 Queen's Quay West
#G100
Toronto, Ontario M5V 1A2
Attention: Executive Assistant
(416) 366-1607

Visual Arts Ontario is the largest art association in Canada. It is a chartered non-profit charitable organization, operated by a Board of Directors and supported by its membership, government, corporate and private donors.

Visual Arts Ontario has compiled the first complete list of Ontario resident artists, craftspeople, and filmmakers, *The Index of Ontario Artists*. Included in the publication is comprehensive biographical data on all entries as well as indexing and cross-indexing by media.

A comprehensive resources guide to the visual arts in Ontario, *The Visual Arts Handbook* contains a wealth of information on galleries, schools, supplies, grants, copyright, law, business, finances, etc. A revised and updated Handbook is available.

In addition, Visual Arts Ontario publishes a magazine *Artviews*, every second month which is available to its membership. Individual memberships are available to anyone interested in visual arts.

Many new benefits are now available to individual and associate members. Phone or write for the new brochure.

AUDIO-VISUAL

Film

For assistance with programs, single screenings, series or festivals and for information on rental of films contact:

Audio-Visual Centre
Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario M5T 1G4
Attention: Head, Audio-Visual Centre
(416) 977-0414

Your Community Film Library

Your Public Library

Canadian Film Institute
Suite B-20
75 Albert Street
Ottawa, Ontario K1P 5E7
(613) 232-2495

Canadian Filmmakers' Distribution Centre
144 Front Street West, #430
Toronto, Ontario M5J 2L7

Ministry of Citizenship and Culture Resource Centre
77 Bloor Street West, 9th Floor
Toronto, Ontario M7A 2R9
Attention: Film-booking Clerk
(416) 965-6763

The Resource Centre of the Ministry of Citizenship and Culture provides a free loan service of films, slides, and videotapes. A catalogue is available. Please contact your local Community Programs Office.

National Film Board
The National Film Board has films available to community groups and organizations on a wide variety of subjects including NFB feature films, some CBC as well as Canadian privately sponsored films. A catalogue is available. Please contact your nearest National Film Board office in: Hamilton, Kingston, Kitchener, London, North Bay, Thunder Bay, or Toronto.

National Film Library
75 Albert Street
Ottawa, Ontario K1P 5E7
Attention: Librarian
(613) 232-2495

For bookings and programing suggestions, please contact the above.

Slides and Media Kits

(a) For a catalogue of slides which may be borrowed, please contact:

Audio-Visual Centre
Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario M5T 1G4
Attention: Loans Consultant
(416) 977-0414

Borrowers may select up to 100 slides at one time from the collection. They may be reserved for two weeks, with an additional two week renewal option. Slides are arranged alphabetically according to country, century, and artist. All slides are colour coded for easy reference. Charge: $2.00 for ten slides. For a catalogue of slides which may be purchased, please contact:

The Gallery Shop
Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario M5T 1G4
(416) 977-0414

(b) Media Kits are also available for circulation within Canada from the Audio-Visual Centre of the Art Gallery of Ontario. The format of the kit and a short description of the contents of each follows:

Arts of the Western World
This series of twelve media kits is a general survey of art history presented in chronological sequence from prehistory to the present. It examines the important stylistic trends in art through the ages, as well as the social, political, and religious milieu in which it was created. Each kit contains approximately thirty-five slides, an audio-tape, and an explanatory text. The kits are fifteen to twenty minutes in length (except those in two parts which last thirty minutes). The kits are as follows:

In the Beginning
Greek
Etrusco-Roman
Early Christian and Byzantine
Romanesque
Gothic (in two parts)
Italian Renaissance and Mannerism (in two parts)
The Age of Renaissance and Mannerism outside Italy
Baroque in the 17th Century (in two parts)
Baroque and Rococo in the 18th Century
Multiplication of Styles 1700-1900 (in two parts)
Modern Art (in two parts)

Metropolitan Museum Seminars in Art
These media kits introduce art through analysis and comparison of great paintings from different periods. Each topic examines style, technique, and composition.

What is Painting/Realism
Expressionism/Abstraction
Composition: As Pattern, Structure, Expression
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Thirty slides and booklet

Treasures of Tutankhamun
Beautiful and representative objects from the tomb of the boy-king Tutankhamun (1334-1325 BC) including statuettes, masks richly inlaid with jewels, and funerary jewellery and furniture.

Vincent van Gogh and the Birth of Cloisonism
Thirty-five slides, twenty minutes, tape and text

All media kits are available for a two week loan period unless otherwise specified or renewed. The cost is $5.00 per kit plus shipping costs. For further information, please contact: Audio-Visual Loans Consultant, Art Gallery of Ontario.

Ministry of Citizenship and Culture
Refer to listing under Audio-Visual – Film

Video

Audio-Visual Centre
Art Gallery of Ontario
(refer to above address)

A limited collection of videotapes by artists is available from the Art Gallery of Ontario Audio-Visual Centre. Also available for study purposes is a group of tapes entitled *Media and Methods of the Artist* in which various techniques are demonstrated. Many Gallery programs are retained on video for reference purposes and may be viewed in the Audio-Visual Centre by appointment. Catalogue available. Charge: $2.00 for each half day.

In addition, several videotapes are available for circulation within Canada. They include: Lawren Harris; Bronze Casting; Cornelius Krieghoff; Peter Paul Rubens: The Elevation of the Cross; Homer Watson; Conservation of "Above Lake Superior"; James Wilson Morrice; Auguste Rodin: The Burghers of Calais; Edgar Degas; Emily Carr: Growing Pains; Van Gogh and the Expressive Use of Colour; Frans Hals; Leonardo da Vinci; Michelangelo; Raphael.

For sale and rental of videotapes, technical advice, inhouse screening of tapes, program and exhibition suggestions contact:

Art Metropole
Art Metropole Building
217 Richmond Street West
Toronto, Ontario M5V 1W2
Attention: Director of Film and Video
(416) 977-1686

A Space
299 Queen Street West, #507
Toronto, Ontario M5V 1Z9
Attention: Director
(416) 595-0790

Ministry of Citizenship and Culture
Refer to listing under Audio-Visual – Film

CRAFTS

Ontario Crafts Council
346 Dundas Street West
Toronto, Ontario M5T 1G5
(416) 977-3551
Attention: Manager, Resource Centre

The Ontario Crafts Council is a registered non-profit corporation founded in 1976 through the union of the Canadian Guild of Crafts (Ontario) and the Ontario Craft Foundation. The goal of the Ontario Crafts Council is to promote and develop contemporary and traditional crafts. In addition to publishing *Ontario Craft* magazine and *CraftNews*, the Council maintains the Craft Gallery in Toronto and sponsors an extensive library and slide portfolio system. Through its wholly-owned store, the Guild Shop, the Council markets fine handcrafted objects gathered from across Canada. The Council is represented regionally through a network of individual volunteers, affiliated guilds, and cooperating institutions. Membership in the Ontario Crafts Council is open to all.

The *Craft Resource Centre* of the Ontario Crafts Council is an information exchange service for craftsmen, exhibiting centres, and interested public. The Resource Centre produces several publications including information on upcoming craft exhibitions, the Ontario Craft Directory, craft education, craft suppliers, media resources information, etc. It also has slides available for sale or rental which include kits by media or by craftsmen.

DANCE, DRAMA, MIME, MUSIC

An excellent source book is published by the Touring Office of the Canada Council. The *Touring Artists Directory of the Performing Arts in Canada* lists over 800 attractions and some 200 services available to community groups. Copies of the *Touring Directory* are available at no charge from the Publications Section, Canada Council Touring Office, P.O. Box 1047, Ottawa, Ontario K1P 5V8. Inclusion in the *Touring Directory* as an attraction does not necessarily constitute an endorsement of a particular listing by the Canada Council. Other publications dealing with touring of performing arts in Canada are also available from the above address.

Ontour Bulletins which complement the *Touring Directory* are published several times each year. These bulletins contain detailed information (programs, dates, fees, touring areas, booking contact) about tours throughout Ontario in dance, mime, music, theatre, and puppets.

Please contact the Ontour Department, Ontario Arts Council, 151 Bloor Street West, Toronto, Ontario M5S 1T6, (416) 961-1660, if you wish to have your name added to the mailing list for the *Ontour Bulletin*.

For schools, both elementary and secondary, the Ontario Arts Council also publishes annually the *Artslist: A Directory of Performing Arts Attractions for Schools*, which gives full details on most events available for young audiences in Ontario. If you wish to receive a copy, contact the Ontario Arts Council, Information Office.

A wide variety of professional artists is represented by artists' managers who will coordinate community programs and festivals. Excellent classical and jazz musicians, dancers, theatre groups, and other performing artists will perform throughout the Province and are available for single as well as weekly bookings. For information regarding available performers and programs, please write:

Canadian Association of Artists' Managers
P.O. Box 2888
Station A
Toronto, Ontario M5W 1B2

For information regarding programs for younger audiences, (pre-university ages), please contact:

Prologue to the Performing Arts
252 Bloor Street West
Toronto, Ontario M5S 1V5
(416) 920-9100

EXHIBITION SOURCES

In addition to the exhibitions circulated by the Art Gallery of Ontario Extension Services program and the National Gallery's National Program, exhibitions can be booked through the extension departments of other provincial galleries. These exhibitions as well as individual exhibitions which are organized by galleries in Ontario for circulation within the Province, are listed in *Sources and Resources: A Guide to Museum and Related Resources*. This book and the *Directory of Ontario Museums, Art Galleries, Archives and Related Institutions* are published by the Ontario Museum Association and are available at a nominal cost from their office at 38 Charles Street East, Toronto, Ontario M4Y 1T1, (416) 923-3868.

Other major sources of travelling exhibitions within Ontario are:

A.C.T. (Artists Cooperative Toronto), 424 Wellington Street West, Toronto, Ontario M5V 1E3, (416) 366-2896. Also circulates exhibitions of contemporary art. Please contact the Director for a pamphlet of exhibitions available.

The McMichael Canadian Collection, Kleinburg, also has an outreach program. Works of original Canadian art including the Group of Seven, Canadian Group of Painters, and Inuit and Indian art are circulated to suitable community locations. Please contact the Extension Officer, McMichael Canadian Collection, Kleinburg, Ontario L0J 1C0, (416) 893-1121, for further information.

TV Ontario may be able to provide provincially-funded non-profit educational institutions with advice and expertise regarding the use of videotape for cultural programs. TV Ontario also makes available many videotapes through its VIPS program. For more information, contact TV Ontario, P.O. Box 200, Station Q, Toronto, Ontario M4T 2T1, (416) 484-2700.

The **Ontario Science Centre** offers an extensive program of travelling exhibitions. The Centre's Science Circus and Body Works are the largest with several dozen exhibitions, demonstrations, and scientific films. They are transported by truck and installed in a public place for up to two weeks. These exhibitions require constant manning by Ontario Science Centre staff. An unmanned travelling exhibition entitled *The Seeing Brain* illustrates the process of visual perception. It is available from one week to several months, to centres providing reasonable levels of security and maintenance. In addition, the Science Centre can offer many circuses and workshops tailored to the themes of special community events. For further information, please contact the Extension Office, Ontario Science Centre, 770 Don Mills Road, Don Mills, Ontario M3C 1T3, (416) 429-4100.

The **Royal Botanical Gardens** offers a variety of extension programs such as lectures on horticultural topics, plant workshops, exhibits and demonstrations. For further information, please contact the Outreach Coordinator, P.O. Box 399, Hamilton, Ontario L8N 3H8, (416) 527-1158.

The **Royal Ontario Museum** offers exhibitions for circulation on a broad range of topics related to their collections. For further information, please contact the Scheduler – Travelling Exhibits, Extension Services, Royal Ontario Museum, 299 Queen Street West, 4th Floor, Toronto, Ontario M5V 1Z9, (416) 978-2033.

The following galleries circulate exhibitions to communities in their region:

Art Gallery of Brant, Brantford
Art Gallery of Cobourg, Cobourg
Grimsby Public Art Gallery, Grimsby
Macdonald Stewart Art Centre, Guelph
Art Gallery of Hamilton, Hamilton
Agnes Etherington Art Centre, Kingston
Kitchener-Waterloo Art Gallery, Kitchener
London Regional Art Gallery, London
The Robert McLaughlin Gallery, Oshawa
Rodman Hall Arts Centre, St. Catharines
Laurentian University Museum and Arts Centre, Sudbury
A Space, Toronto
Art Gallery of Windsor, Windsor

FESTIVAL ONTARIO

Festival Ontario, a program of the Ministry of Citizenship and Culture, is designed to make provincial cultural resources more readily available to people throughout Ontario by offering them free of charge or at a nominal fee to community festivals. Participating agencies include the Art Gallery of Ontario, the McMichael Canadian Collection, TV Ontario, the Ontario Science Centre, the Ontario Film Institute, the Royal Ontario Museum, the Royal Botanical Gardens, the Archives of Ontario and the Heritage Administration Branch of the Ministry of Citizenship and Culture.

The Art Gallery of Ontario is able to offer a variety of programs including "Artists with their Work," Extension Services circulating exhibitions, Speakers Service or an exhibition may be created in response to a specific request. Programs are coordinated and developed in consultation with a festival organizing committee to suit individual community interests.

A few of the many resources offered by other participating agencies include the Royal Ontario Museum's Speakers Bureau, a variety of illustrated talks on the Royal Ontario Museum's current work in ecology, archaeology, education, Canadiana, palaeontology, astronomy, and many other areas. Two museumobiles, one on archaeology in Ontario and one on fossils in Ontario, are available to travel to festivals and other special community events. The Royal Botanical Gardens offers a series of talks and demonstrations on horticulture, walks and talks on nature studies, and demonstrations and workshops in botanical arts. The Ontario Science Centre's exhibits are available for travel throughout the Province and the McMichael Canadian Collection offers small exhibitions of Canadian art for circulation.

For information, contact the Festival Ontario Arts Officer, Ministry of Citizenship and Culture, 77 Bloor Street West, Toronto, Ontario M5S 1M2, (416) 965-6509 or your Community Programs Officer.

ONTARIO ASSOCIATION OF ART GALLERIES

While neither a granting agency nor a program source, the Ontario Association of Art Galleries is perhaps the single most important resource for galleries in the Province. Currently over eighty galleries and organizations are members of the Ontario Association of Art Galleries, whose primary aim is to assist in the development of visual art centres and to act as a spokesman on their behalf.

The members of the Secretariat offer many different types of valuable information and advice, in addition to serving the membership.

For further information, contact:
Ontario Association of Art Galleries
38 Charles Street East
Toronto, Ontario M4Y 1T3
(416) 920-8378

SPEAKERS BUREAUS

The following institutions have a Speakers Bureau program. Please contact them for further information regarding topics, dates, costs, etc.

Art Gallery of Ontario, Toronto, (416) 977-0414
McMichael Canadian Collection, Kleinburg, (416) 893-1121
National Gallery of Canada, Ottawa, (613) 996-8031
Ontario Science Centre, Toronto, (416) 429-4100
Royal Botanical Gardens, Hamilton, (416) 527-1158
Royal Ontario Museum, Toronto, (416) 978-2033

BOOKING FORM/EXHIBITIONS

Exhibition Choices / Location (gallery or room). Preferred Dates

1.

2.

3.

4.

5.

Alternate Choices

Name of organization

Mailing Address Telephone

Shipping Address

Person Responsible Telephone

Signature Date

Please complete form and forward to:

Scheduling Officer
Extension Services
Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario M5T 1G4

Due to the increasing demand for exhibitions, we are obligated to limit the number to five per centre. Please list here the exhibitions you would like to book, with alternate choices.

At least two months notice must be given for bookings and cancellations.

The invoice for the exhibition fee will be mailed to the organization named, to the attention of the person indicated as responsible for the exhibition. Exhibitors are requested to pay the accounts immediately upon close of the exhibition.

All shipments are to be sent prepaid and charged to the Art Gallery of Ontario Extension Services.

BOOKING FORM/EXHIBITIONS

Exhibition Choices / Location (gallery or room). Preferred Dates

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BOOKING FORM/SPEAKERS SERVICE

Subject Choices

Dates

1. _____

2. _____

3. _____

4. _____

Name of Organization

Address

Telephone

Person Responsible

Telephone

Signature

Date

Please complete form and forward to:

Assistant to the Head
Extension Services
Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario M5T 1G4

At least two months notice is requested for bookings. Cancellations must be received two weeks in advance, otherwise full fee will be charged to compensate the speaker for research time. The invoice for Speakers Service will be mailed to the organization named, to the attention of the person indicated as responsible. Accounts are payable upon receipt.

BOOKING FORM/SPEAKERS SERVICE

Subject Choices

1. _____

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Dates

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Name of Organization

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Address

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Telephone

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Person Responsible

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